DOCTOR WHO MAGAZINE **588** The Sarah Jane Adventures » Daniel Anthony » Tommy Knight » Anjli Mohindra » Phil Ford » Siân Reynish » 60 Objects, 60 Years: 1973-77 » The Curse of the Black Spot » Liberation of the Daleks Part 5

"Life on Earth can be an adventure too!"

The **OFFICIAL MAGAZINE** of the BBC television series

DOCTOR WHO MAGAZINE

WIN!

"We love Sarah Jane"

RUSSELL T DAVIES leads our celebration of her further *Adventures*

ISSUE 588
APRIL 2023

PLUS » Daniel Anthony » Phil Ford » Tommy Knight » Anjli Mohindra **AND MUCH MORE**

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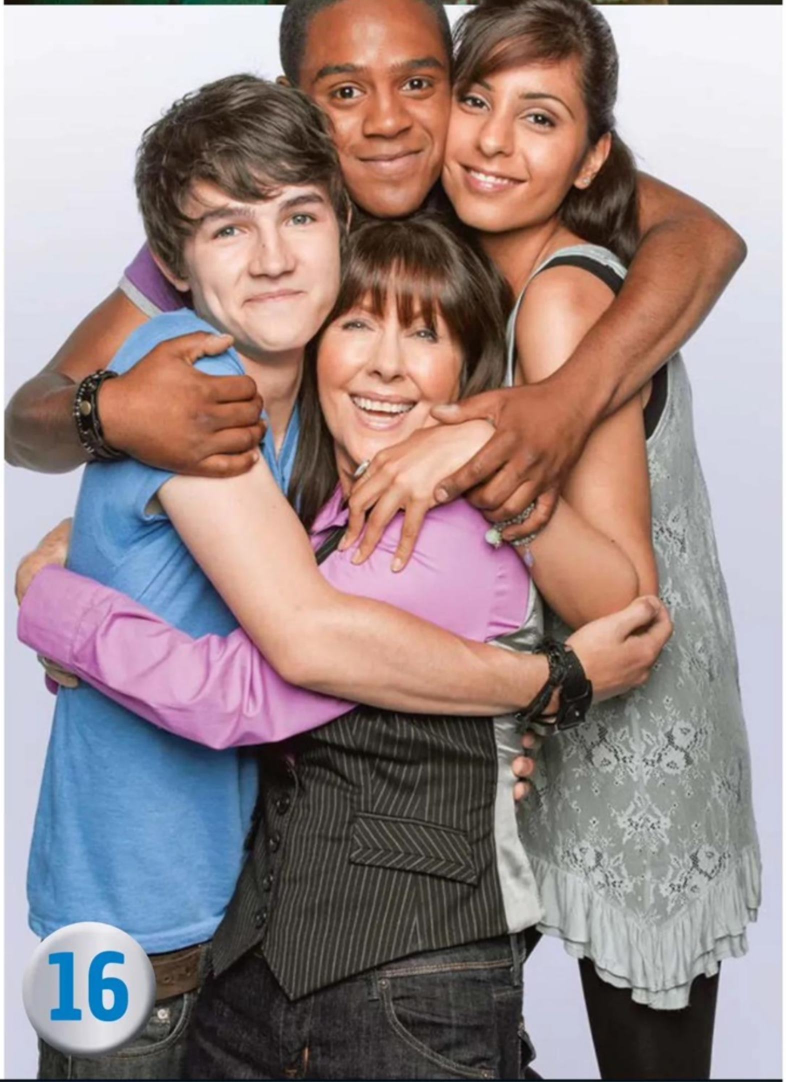

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EDITOR **MARCUS HEARN**
DEPUTY EDITOR **PETER WARE**
ART EDITOR **PERI GODBOLD**
DESIGN **PAUL TAYLOR**
CONTRIBUTING EDITOR **ALAN BARNES**
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Managing Director CHRIS CLOVER
Consultant MIKE RIDDELL
Managing Editor ALAN O'KEEFE
Head of Production MARK IRVINE
Circulation & Trade Marketing Controller REBECCA SMITH
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BBC STUDIOS, UK PUBLISHING
Chair, Editorial Review Boards NICHOLAS BRETT
Managing Director, Consumer Products and Licensing STEPHEN DAVIES
Director, Magazines and Consumer Products MANDY THWAITES
Compliance Manager CAMERON McEWAN
UK.Publishing@bbc.com

Email: dwm@panini.co.uk
Website: www.doctorwhomagazine.com
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ADVERTISING Madison Bell
TELEPHONE 0207 389 0859
EMAIL jack.daly@madisonbell.com
SUBSCRIPTIONS TELEPHONE 01371 853619
SUBSCRIPTIONS EMAIL drwhomagazine@escosubs.co.uk

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Welcome

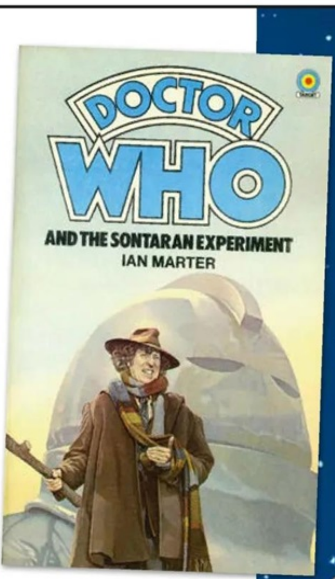
DWM 588

Elsewhere in these pages, Russell T Davies explains the background to the beautiful Sven Arnstein image that appears on the cover of this issue. We considered several different coverlines for the retail edition (‘Bride on Time’ was a strong contender) before deciding that all we really needed to do was quote our showrunner: “We love Sarah Jane.”

I don’t know if Elisabeth Sladen fully realised the impact she made as Sarah Jane Smith. The first time I met her, at a **Doctor Who Magazine** party over 30 years ago, she seemed flattered – if not slightly overwhelmed – by the compliments that greeted her. I’m so glad I overcame my shyness in order to say hello. She was lovely, and seemed more than a little shy herself.

Some years after that, I was privileged to interview Lis for a *Doctor Who* DVD special feature. She had a meticulous work ethic, with a keen interest in almost every aspect of what was essentially a brisk and basic studio shoot. The crew wasn’t entirely comprised of *Doctor Who* fans, but everyone knew who she was and had a deep respect for what she’d achieved.

I can’t remember if Lis had started making *The Sarah Jane Adventures* by this point, but she still seemed a little reserved – just as she had been when I first met her. It took a couple of things to break the ice. Before we started, we had a slightly anxious conversation about lighting, and whether she would look best on the left or right of the screen. I honestly thought she would have looked great from either angle, but her question prompted an anecdote from me about the largely forgotten 1950s movie star Forrest Tucker. At least I thought he was forgotten. As soon as I mentioned his name, Lis’ face late up. “Oh yes!” she exclaimed, making it clear that I was in the presence of a fellow film buff. I told her that Tucker used to advise directors that his face had two very different ‘sides’ on screen – if he entered the frame from one direction he looked like the hero, but if he entered the frame from the other direction he was the villain. Lis thought this was hilarious, and within moments she dismissed all thoughts of moving our lights. “Oh, let’s just shoot it,” she said, with a smile and a wave of her hand.



We began the interview by talking about Ian Marter, who had played Harry Sullivan in *Doctor Who* alongside Lis and Tom Baker in the mid-1970s. Lis shared some very moving, and very personal, stories about her late friend, at least one of which is preserved in the finished documentary. We then moved on to the next part of the programme, where I asked her to read an extract from Marter’s novelisation of *The Sontaran Experiment*. She told me no one had advised her she’d be asked to read on screen, but by that time she was quite relaxed and gamely agreed to give it a go. I knew the budget wouldn’t run to an autocue, so I’d brought along my own copy of the book, which I told her I’d owned since I was nine years old.

A post-it note marked the designated page. Lis opened the book wide and it was impossible to ignore a loud cracking sound from its spine. She looked straight at me, genuinely mortified. “Oh, it’s fine,” I said, trying to reassure her. “But you’ve owned this since you were nine,” she said, “and I’ve broken it!” It really was fine, though. If I was going to allow anyone to damage one of my childhood Target books, then that person was Elisabeth Sladen.

That evening, the book went back into its box. On the rare occasions when I unearth that collection and chance upon *Doctor Who and the Sontaran Experiment*, I think of Lis and smile.

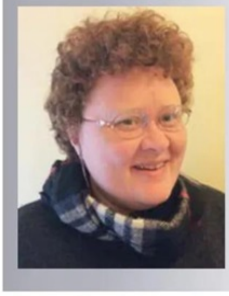
The return of *The Sarah Jane Adventures* to BBC iPlayer will, I’m sure, prompt different but similarly happy memories from many of our readers. And for some, it will be a great introduction to one of *Doctor Who*’s most cherished characters. Whether you’re discovering, or rediscovering, Sarah Jane Smith, this issue is **DWM**’s long overdue guide to the delights in store.

Marcus

THIS ISSUE’S CONTRIBUTORS INCLUDE

Kate Orman

Kate writes about *The Sarah Jane Adventures* on pages 27 and 39. “When hubby Jon started showing me the series recently, I was in for a treat,” she says. “There’s so much love for the experience of watching *Doctor Who* as a child, and for the thought of stepping into the Doctor’s thrilling world – with a grown-up heroine to guide and protect you.”



John Dorney

With his scripts for the Big Finish audio dramas, John is possibly the first person to have written more than a hundred stories in the *Doctor Who* universe. But it’s terribly hard to count exactly, so who can be sure. At least one of those stories featured Sarah Jane Smith. He reviews her TV adventure *The Day of the Clown* on page 25.

Daisy Plant

Daisy was born at just the right time to grow up alongside *The Sarah Jane Adventures*, which she reviews on page 31. As someone who mostly writes historical non-fiction, she was excited to focus on something more modern (with aliens). Although by the time you read this she will probably have returned to the depths of the archives.

THE ISLE OF WIGHT

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Julie Anne Robinson at the 2018 PaleyFest in Los Angeles. Photo © Katrina Jordan/Alamy.

New Directions

Showrunner RUSSELL T DAVIES and executive producer PHIL COLLINSON tell DWM about the latest directors to join the *Doctor Who* team at Wolf Studios.

As shooting on Series 14 continues, the *Doctor Who* production office has revealed the names of two directors new to the show.

Block Three will be directed by Julie Anne Robinson and Block Four by Ben Chessell.

"Julie Anne is a dream piece of crewing for me, because I've wanted to work with her ever since sitting in awe of the BBC's *Blackpool*," says showrunner Russell T Davies. "Julie Anne comes with the best reference ever – an actor called David Tennant, who starred in *Blackpool* and loves her!"

Directing three of the six episodes in the acclaimed 2004 series was an early highlight in Julie Anne's career, which has encompassed film, theatre and television and

Ben Chessell.

Into Action!

In February, Julie Anne and Ben spoke to DWM about their new assignments.

Julie Anne Robinson

"It's a dream!" says Julie Anne. "Working with Russell T Davis is an extraordinary experience. The team is wonderfully supportive and creative. I'm so lucky."

What's the first *Doctor Who* you remember watching?
Genesis of the Daleks [1975].

Who is your favourite 'classic' *Doctor Who* companion?
Sarah Jane Smith, played by Elisabeth Sladen.

What are you most looking forward to? (No spoilers.)
Playing with all the brilliant actors and writers. Also, working with the sonic screwdriver.

Ben Chessell

Ben is similarly excited to be directing new episodes of *Doctor Who*. "It's wonderful to be working on a show that celebrates the imagination with such commitment, that dives into stories without reservation or hesitation," he tells **DWM**. "I've been trying to time-travel into the mind of my ten-year-old self to see *Doctor Who* through his eyes. To retrieve the magic it brought him into my experience of the show now."

What's the first *Doctor Who* you remember watching?
The Ark in Space [1975]. I think. It's definitely Tom Baker of that era. Let's go with that. Sarah Jane Smith accidentally going into hypersleep and the Doctor with jelly babies.

brought her Emmy, BAFTA and Golden Globe nominations. She's directed 13 US network pilots, bringing seven of them to series. Now a producer as well as a director, Julie Anne is a key member of the team behind the Netflix historical drama series *Bridgerton*, which launched in 2020 with an episode she directed.

"After the success of *Bridgerton*, working with Julie Anne became an even more impossible hope," continues Russell. "So to realise the dream and get Julie Anne to Cardiff – on two wildly different episodes, by wildly different writers! – is an absolute joy."

The next block into production will be directed by Ben Chessell. "Our search for directors reached all the way to Australia, to find Ben," says executive producer Phil Collinson. "One of the greatest shows I've ever seen on television is Joe Barton's *Giri/Haji* for the BBC, with the spectacular finale directed by Ben. It broke all the rules of what television can achieve, so we knew he was a perfect fit for this two-episode block, which takes the whole show into genuinely new territory. We were all wondering how to achieve what's on the page, but Ben has marched in to show us how!"

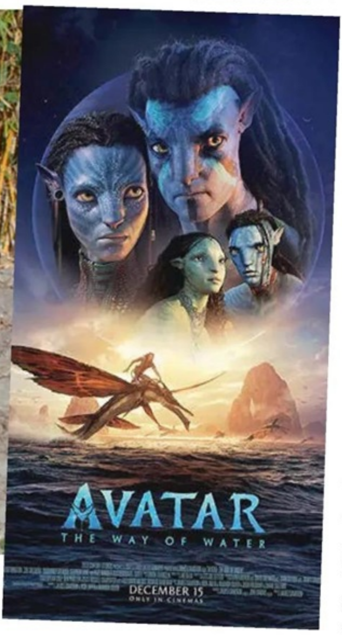
Ben is an acclaimed writer-director who has divided his career between the UK, USA and Australia. He directed and co-wrote his first feature film, *Sucker*, in 2015, and more recently completed five episodes of the Netflix drama *Surviving Summer*. As well as *Doctor Who*, his future projects include the new Amazon comedy *Deadloch*.

Who is your favourite 'classic' *Doctor Who* companion?
It's probably Leela. Because Louise Jameson came to my flat one day with William Hope, to shoot a charity video about homelessness. They were both lovely, actually, and it was a pretty exciting day for me. Also, *The Face of Evil* [1977] was excellent.

What are you most looking forward to? (No spoilers.)
Shooting the shot that will go before the 'cut to titles' at the end of the episode. What director wouldn't want to do that?

Doctor Who's Oscar Nominee

Julian Howarth. Photo © Huckleberry Gardner-Howarth.



Julian Howarth, a sound recordist on *Doctor Who* Series 3 and 4, *Torchwood* and *The Sarah Jane Adventures*, has been nominated for an Academy Award for Best Sound on *Avatar: The Way of Water*.

"We're so proud of Julian, and so excited about this amazing news," says Phil Collinson. "He keeps a model Dalek on his sound desk, which draws the attention of any British actors he works with. Julian's remained a great friend of the production, partly out of his love for *Doctor Who* – but mostly because he won a much bigger prize than the Oscar many years ago, when he married our executive producer, Julie Gardner. Julie has been to all those Oscars parties, swearing to bag us a guest star. And just swearing generally. The entire production team, and hundreds of people in the UK's sound in film and TV community, wish Julian the best of luck. There is no one more special; he is loved and adored by us all."

Amazing Vinyl

For a 1976 promotional campaign, Typhoo Tea gave away *Doctor Who* picture cards in special boxes of tea bags, and offered purchasers the chance to send off for a hardback, annual-style book called *The Amazing World of Doctor Who*.

That book, which included several stories featuring the Fourth Doctor, Sarah Jane Smith and Harry Sullivan, has now inspired a lavish collectable for this year's Record Store Day. Limited to 3,000 copies, the new double album has been pressed on 140 gram red and orange vinyl. The gatefold sleeve boasts cover artwork by acclaimed Target Books artist Chris Achilléos.

BBC
THE AMAZING WORLD OF
DOCTOR WHO
THRILLING ADVENTURES IN TIME AND SPACE

The two text stories exclusive to the book, *The Vampires of Crellium* and *On the Slippery Trail*, are brought to life on the album, along with several stories that originally featured in the *Doctor Who Annual 1976*: *The Sinister Sponge*, *The Mission*, *A New Life* and *Avast There*, plus two comic-strip adventures, *The Psychic Jungle* and *Neuronic Nightmare*. Mini-features on the Daleks, the Cybermen, the TARDIS and more are also included.

The Amazing World of Doctor Who is narrated by Geoffrey Beevers (who played the Master in 1981's *The Keeper of Traken*), Louise Jameson (Leela) and Dan Starkey (Strax). The album will be available at independent record shops from Saturday 22 April.

"He was a new Doctor but he was the old one too"
"The Daleks have become creatures devoid of all goodness and compassion"
"The ruthless scientist, Davros"
"In his Fourth incarnation his first adversary was a Giant Robot"
"The space-warriors the Draconians have few peers"
"The Cybermen feel no pain"
THE AMAZING WORLD OF DOCTOR WHO

The DWM 60 Year Poll

After 300 stories, nearly 60 years and more than 14 Doctors, it's time to ask for your favourites from *Doctor Who*'s complete history so far...

We want you to give us your opinion on the *Doctor Who* stories that you've seen. This issue, it's the turn of the episodes starring Jon Pertwee as the Third Doctor (1970-74) and Tom Baker as the Fourth (1974-81).

Please visit our website at *doctorwhomagazine.com* and fill in the online form. Award a 10 to any story you feel is the best of the best, going down to 1 for those that you feel don't make the grade. There are no rules on how many 10s, 1s or numbers in between you can award – it's up to you.

Don't worry if you've not seen every story – or even if you've just seen one or two. Just give a mark for those you feel able to pass judgment on, leaving the square blank if you feel you can't. Oh, and it goes without saying – no multiple entries, please!

The first two polls, covering the 1960s stories starring William Hartnell as the First Doctor (1963-66) and Patrick Troughton as the Second (1966-69), have now closed. We'll publish the results of those in the next issue.

The Third and Fourth Doctors, played by Jon Pertwee and Tom Baker.

Further Analysis

FROM THE WORLDS OF DOCTOR WHO
THE ANALYSIS BUREAU
ROSEBLOOD
TOM DEXTER

Following the success of last year's *The Analysis Bureau*, which raised funds for the Disasters Emergency Committee's Ukraine Appeal, publisher Candy Jar has announced a sequel. *The Analysis Bureau: Roseblood* is also written by Tom Dexter, who is donating his royalties from the new book to the NHS Addenbrooke's Charitable Trust.

"We had a great response to the first *Analysis Bureau*, which featured the *Doctor Who* characters Brigadier Lethbridge-Stewart and Professor Travers," says Tom. "The latest story brings the legendary actor and director Orson Welles into the mix."

The cover is by **DWM** comic-strip artist Lee Sullivan. "It was lovely to be asked back for another book in the range," says Lee, "and it was great fun trying to capture Orson Welles' air of mystery in the artwork."

The Analysis Bureau: Roseblood is published this month. For more details visit *candy-jar.co.uk/books/*

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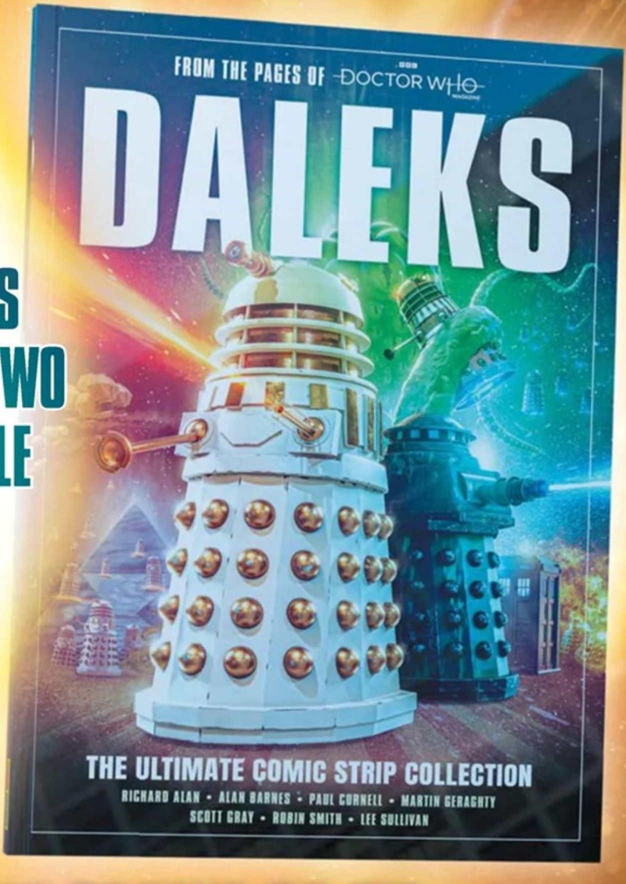
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Letter from the *Showrunner*

ILLUSTRATION BY MARTIN GERAGHTY

RUSSELL T DAVIES celebrates the return of an old friend.

Welcome back, Sarah Jane!

People have thanked me for the return of *The Sarah Jane Adventures* to the iPlayer, but I confess, it was nothing to do with me. The first we knew, CBBC wrote to tell us it was happening, completely out of the blue. Oh! Brilliant, thank you!

It's worth saying: stuff on the iPlayer isn't exactly free. First you pay your licence fee. But then, once programmes are up, there are residuals to be paid. Every actor and writer gets a payment, every time you watch a show – which is quite right! – and that money is paid by the BBC. So when people ask, why isn't X, Y & Z on the iPlayer?, then remember: it costs. And in these days of tightening budgets, should that money go on old shows, or new ones?

But anyway, *SJA* was back… except for two episodes! A brilliant story called *The Curse of Clyde Langer*, written by Phil Ford, directed by Joss Agnew, was missing. None of us knew why. And no one in CBBC had realised either – the BBC is so multi-tentacled, it's hard sometimes for one arm to know what the other is doing. (We're kind of busy, y'know?) Emails flew! What the hell had happened to Clyde?

Sarah Muller, the Head of BBC Children's Commissioning & Acquisitions, sprang into action. She discovered that a complaint against the episodes had been upheld, with the story marked as "Do Not Use." The complaint was absolutely valid. It concerned a totem pole ascribed to the Mojave in origin; in truth, the Mojave wouldn't have made totem poles like the one seen on screen. Good point! And not Phil's fault at all. Those of us on the production team should have checked that out more diligently.

But, but, but… I love that story. I've always said, it's one of the best stories we ever made in Cardiff. And I apologise for the inaccuracy, but what that story says about the homeless is huge and powerful and vital and true. So, I said… could we re-edit? Ouch. Again, as a rule, that means money, and there's no budget for *SJA* any more. But! By a small miracle, it turned out that *Doctor Who*'s post-production producer, Ceres Doyle, had been the original editor on that story! What are the chances?! She's in the office right next door to me. I steal her biscuits. I hear her snore. So she leapt in to help. Ceres ordered up the master files, complete with split tracks, worked in her spare time, free of charge, and within nine days in December 2022, the incorrect material had been gently carved away, leaving the story still intact. The curse lives!

> "Emails flew! What the hell had happened to Clyde?"

The work didn't stop there. As soon as **Doctor Who Magazine** suggested a celebration of *SJA*, I said, ooh, we can use those photos as a cover at last! The shoot you can see emblazoned on this month's **DWM** was taken for *The Wedding of Sarah Jane Smith* with the promise of a *Radio Times* cover… which never happened. Maybe there was football. Or a weather balloon. Something less important than *SJA* anyway, but the photos were quietly shelved. Until this year, when I said, hah! Their time has come!

Problem, said this magazine's editor, puffing on a pipe in his wing-backed chair (or that's how I imagine him, don't argue). He said, we don't own those photographs. We'd have to license them. Which costs. And this is magazine publishing in 2023, money is tight.

But again, people sprang into action. Mandy Thwaites from BBC Studios was enormously helpful and traced the photographs (by Sven Arnstein) back to their source at Immediate Media. And amazingly, Immediate Media agreed to let **DWM** have the image, free of charge. For which we're immensely grateful.

That's a lot of people taking a lot of time out to do a lot of work to restore *The Sarah Jane Adventures* to its proper place, and d'you know why? Because it was loved. It's loved now. We love Sarah Jane. And we love Lis Sladen, beyond measure.

This one's for you, Lis. The cover, at last. Thanks darling, thanks for absolutely everything. I miss you. **DWM**

DO NOT TOUCH

Ceres Doyle, *Doctor Who*'s post-production producer.

Clyde (Daniel Anthony) in *The Curse of Clyde Langer* (2011).

Sarah Jane Smith (Elisabeth Sladen) in *The Curse of Clyde Langer*.

Galaxy Forum

Your views on the world of *Doctor Who*...

Send your letters, artwork and photos to:
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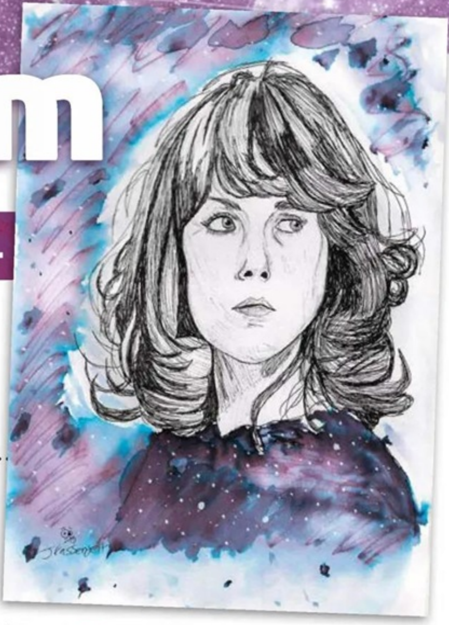
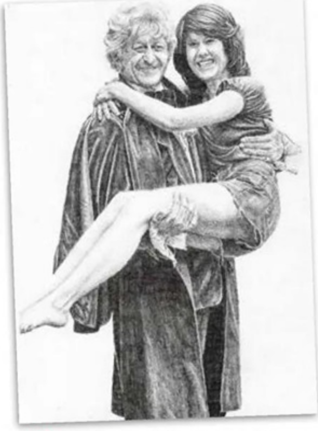
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets



Sarah Jane Smith by Jenny Fassenfelt.



Mark Patterson's illustration of Jon Pertwee and Elisabeth Sladen in 1973.

This issue of **DWM** celebrates *The Sarah Jane Adventures*, the *Doctor Who* spin-off that ran from 2007 to 2011 and starred Elisabeth Sladen. Our inbox has been inundated with readers' memories of the series. Here are just some of your messages...

PAST ADVENTURES

JAMES SUTTON EMAIL
I've been in awe of Sarah Jane Smith, and of course Elisabeth Sladen herself, from as far back as I can remember. I had a VHS tape with *Pyramids of Mars* [1975] on it, and the first scene, where she's just messing about in Victoria's dress, immediately won me over.

And so in 2006 I vividly remember being so excited after seeing the 'next time' trailer at the end of *Tooth and Claw* – "May I introduce, Miss Sarah Jane Smith" and of course "K9!"... It was a very long week of waiting for that next episode. But it didn't disappoint. They were both everything I'd hoped for and more, and had hardly changed since the last time we'd seen them.

The Sarah Jane Adventures was just the perfect show for children. It didn't talk down to you, which I always appreciated. Of course, the stories had an element of being aimed at kids, but they didn't shy away from the darker themes that people can encounter in reality. Looking back now, I realise how big a thing that was. I'd always look forward to getting home from school and spending a bit of my evening with all the characters from Bannerman Road. Every character in that show felt so fleshed out and so real, even the parents of the kids.

JONATHAN FAYERS
BURY ST EDMUNDS
I was seven years old, walking to the car after school, when my mum told me and my brother that a new children's programme was starting that night. This was 24 September 2007 and *Revenge of the Slitheen* was about to air. Having not seen *Invasion of the Bane* [the pilot *SJA* episode, from earlier in 2007], I was initially confused and thought that Maria was actually Sarah Jane, as most children's series were named after children. I was absolutely terrified by the Slitheen but was captivated by it all.

I watched week after week, managing to watch each episode on the BBC before watching the first half of the next episode on the CBBC channel before I headed off to cubs. Gorgons, laser tag, supercomputers and alternative history – *SJA* had it all. Elisabeth Sladen was my childhood hero, along with Maria, Clyde and Luke, and later Rani and Sky.

SJA introduced me to *Doctor Who*, and I became a regular viewer with *Voyage of the Damned* [2007]. I'm sure I wasn't the only child of that age who felt closer to *SJA*; I really don't think some fans realise how important the series was for my generation. I work in a school now and have seen *SJA* books floating around, which makes me feel nostalgic. I don't think we knew how lucky we were to have Sarah Jane and the gang on our screens every week. Thank you, Sarah Jane – for thrilling me and introducing me to a spectacular world.

JEREMY DUNCAN TEXAS
My *Doctor Who* fixation began in 2007, when I was nine. *SJA*'s first season aired the following year on the Sci-Fi channel. I memorised the wonderful music by Sam Watts, I played all the games on the BBC's *SJA* website, and I loved all the amazing villains like the Kudlak,

STAR LETTER

ŁUKASZ SKÓRKO EMAIL
I vividly remember all those weekday afternoons when I would rush home after school to catch an episode of *The Sarah Jane Adventures*. I grew up in Vilnius in Lithuania, where no TV stations transmitted *Doctor Who*, let alone one of its spin-offs. My TV could, however, pick up a few channels from Poland, including teleTOON+, where the show aired in Polish and was called *Przygody Sary Jane*.

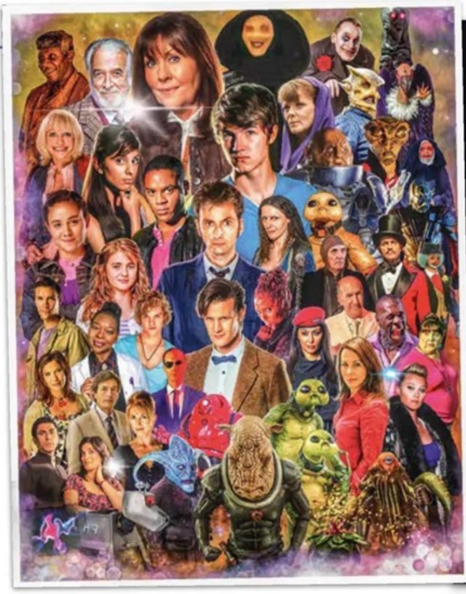
It didn't take long for me to become a fan of the series. I loved the premise, I loved the characters. Sarah Jane Smith quickly became my best friend. It never occurred to me that it was a spin-off of something much bigger and well-known. I remember watching a few random episodes at first, before deciding to fully commit and wait until the station decided to show [the pilot episode] *Invasion of the Bane* again (they were airing episodes in order on a continuous loop). When it finally started over, I watched the series every single day, until the last episode aired.

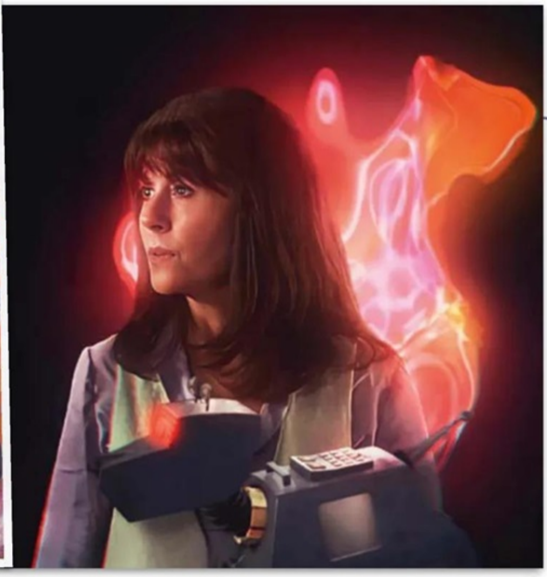
I was aware of the Doctor (since both David Tennant and Matt Smith had appeared in the show), but it never occurred to me that there was something more to the character than just small guest appearances. After watching *The Sarah Jane Adventures* in its entirety multiple times, I discovered a whole universe of stories that was previously hidden from me. The sadness I felt after learning of Elisabeth Sladen's death was eventually replaced with great wonder at all the adventures I was yet to embark on with *Doctor Who*.

Elisabeth Sladen as Sarah Jane Smith in *Invasion of the Bane* (2007).

Łukasz wins a copy of the full-cast audio drama collection *Sarah Jane Smith: The Complete Series 1 and 2*, starring Elisabeth Sladen. It's available from *bigfinish.com* as a digital download, priced £24.99.

SARAH JANE SMITH


The Sarah Jane Adventures by Lewis Rawlinson.


Sarah Jane and K9 by Adnan Hailat.

the Trickster and the Nightmare Man. However, I think the most powerful part of the show was Sarah Jane herself. Many people talk about the Doctor as a role model, and it is true, the Doctor is a hero – but they also have a darker side, and we often forget that they are not like us. Sarah Jane Smith was always a better role model for me than the Doctor. She was so vulnerable, she said she didn't have it figured out, and yet she was brave, so kind, never ignored or tolerated cruelty, and did it all while being human. The Doctor may be an impossible being, but it is impossible for them to be as wonderful as Sarah Jane Smith. She embodied what we all strive to be. I think that's why the Doctor travelled with her. She made him better.

GUSTAVO ATAIDE BRAZIL
When *SJA* first aired, I thought it was amazing to see one of the Doctor's former companions having adventures of her own! Sarah Jane taught me what girl power is.

The series has a special place in my heart – it's light and at the same time so mature and timeless. I squealed with joy when I saw *Farewell Sarah Jane* [the 2020 lockdown episode] on YouTube. It was a great send-off and tribute to Lis. Thank you to everyone involved for having made such a big impression on my childhood and my life.

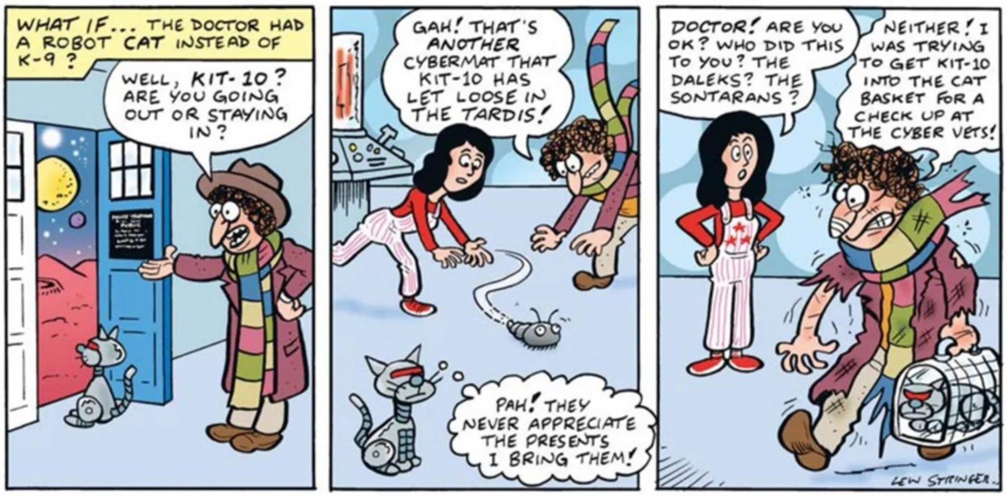
MEGAN LYNE EMAIL
A great blast of green goo, as Maria explodes the headmaster, was my most profound, earliest memory of *The Sarah Jane Adventures*. I was six years old, just home from school, and sat engrossed in the fantastical, magical adventure I was witnessing on my television screen. Ever since, *SJA* has held such a special place in my heart. Sarah Jane's character was the first fictional female lead I knew, with her strength, courage and determination being something that I could only aspire to.

The first ever convention that I attended was when I was 16 years old, and I went to The Attic: *The Sarah Jane Adventures* reunion event in Cardiff. It was an incredible day that I felt so fortunate to attend. I was joined by various members of the cast and crew, and fans who felt the same way about the series as I did. *The Sarah Jane Adventures* is a show that will forever live on in my heart.

BEN JONES EMAIL
I was the target audience for *SJA* when it aired and I loved it, perhaps even more than *Doctor Who*. Strangely enough, despite its more child-friendly tone, *SJA* was the only piece of *Who* that ever frightened me, with Bradley Walsh's disturbing clown [in *The Day of the Clown*, 2008] and the story *The Lost Boy* [2007]. That story sees Luke reunited with his parents – but all is not as it seems, as they turn out to be Slitheen! *The Lost Boy* highlights the show's main asset, which is its young and often vulnerable protagonists (which the viewer can relate to more easily than the Doctor), creating a greater sense of

→

The Daft Dimension BY LEW STRINGER


WHAT IF... THE DOCTOR HAD A ROBOT CAT INSTEAD OF K-9?
WELL, KIT-10? ARE YOU GOING OUT OR STAYING IN?
GAH! THAT'S ANOTHER CYBERMAT THAT KIT-10 HAS LET LOOSE IN THE TARDIS!
PAH! THEY NEVER APPRECIATE THE PRESENTS I BRING THEM!
DOCTOR! ARE YOU OK? WHO DID THIS TO YOU? THE DALEKS? THE SONTARANS?
NEITHER! I WAS TRYING TO GET KIT-10 INTO THE CAT BASKET FOR A CHECK UP AT THE CYBER VETS!
LEW STRINGER.

WHO TUBE

This issue's selection of *Who*-related videos...

A look back at The Attic, the *Sarah Jane Adventures* tenth anniversary reunion event, held in Cardiff in 2017.
Go to: ***tinyurl.com/AtticSJA***

Relive some of Sarah Jane Smith's best moments in both *Doctor Who* and *The Sarah Jane Adventures*.
Go to: ***tinyurl.com/BestofSarahJane***

Russell T Davies
Showrunner Russell T Davies talks to the Wonderbirds about how he almost became a graphic designer and cartoonist.
Go to: ***tinyurl.com/WonderRTD***

Former showrunner Steven Moffat is interviewed on Times Radio about *Doctor Who* and his wider career.
Go to: ***tinyurl.com/MoffatTimes***

Clips from all eras of *Doctor Who* are combined with four well-known songs to make an incredible 'dance medley'.
Go to: ***tinyurl.com/WhoDanceMedley***

ON TWITTER...

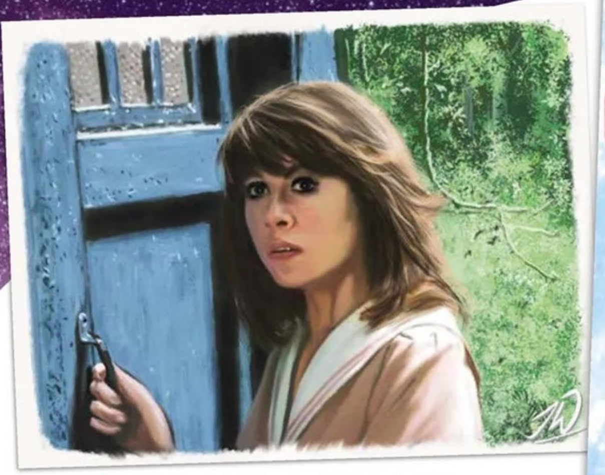
@GlennDakin We're watching *The Sarah Jane Adventures* in the evenings as they are better than everything else on telly. My son (who is now 21) says, "It was such a great idea. It was *Doctor Who*, but you could actually *understand* it!"

@The_Kandyman22 I used to love going to my gran's every Tuesday after school to watch the latest *SJA*, or rewatch old recordings with the CBBC indents over and over between series. I'm so glad it's been added to iPlayer again so I can watch it with my cousins now that they're the same age as I was.

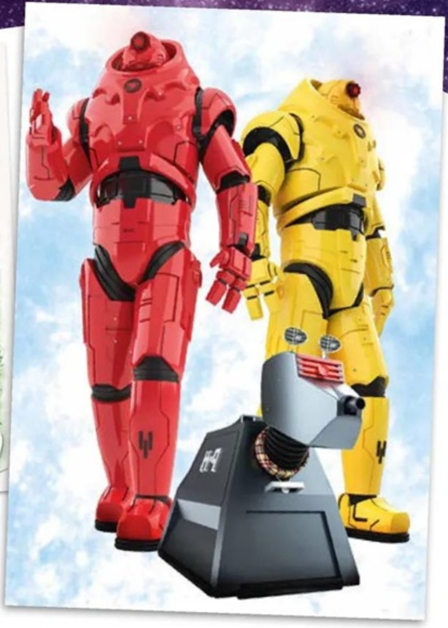
@esrees_92 *SJA* was a special show for me. Even though I was about 14 when it started (a bit out of the target age range), the stories told were so important to me and really resonated with my life at that time. *Doctor Who* and *SJA* were my escape from everyday life.

@whoniversary100 Really enjoying **DWM**'s recently introduced *Other Worlds* section, with its previews and 'expanded universe' character explainers!

@zaphodbeebledoc I almost got a dose of Grimwade's Syndrome when I opened the envelope containing **DWM** 587! A lovely tribute to writer Chris Boucher inside. *The Robots of Death* is the first story I remember seeing, as well as one of the first two Target novels I remember reading.



Sarah in *The Android Invasion* (1975), by Jim Wilkins.



The robots from *The Empty Planet* (2010) with K9, by Jim Brindley.

→ danger and subsequently fear for the children in the audience. I think many older fans underestimate the show's impact on a generation, as for many Sarah Jane is more iconic than the Doctor.

ELO EMAIL
I absolutely love *The Sarah Jane Adventures*. I cannot put into words how much the stories and characters mean to me, especially Sarah Jane. She was always so inspirational to me. Such a strong-willed person who was so independent and determined.

Sarah Jane was the kind of person I wished I had in my life. She had a deep and genuine care for everyone, despite being abrasive at times. She was intelligent and was not afraid to let that be known. I wanted to be her when I was kid. I wanted to be like that.

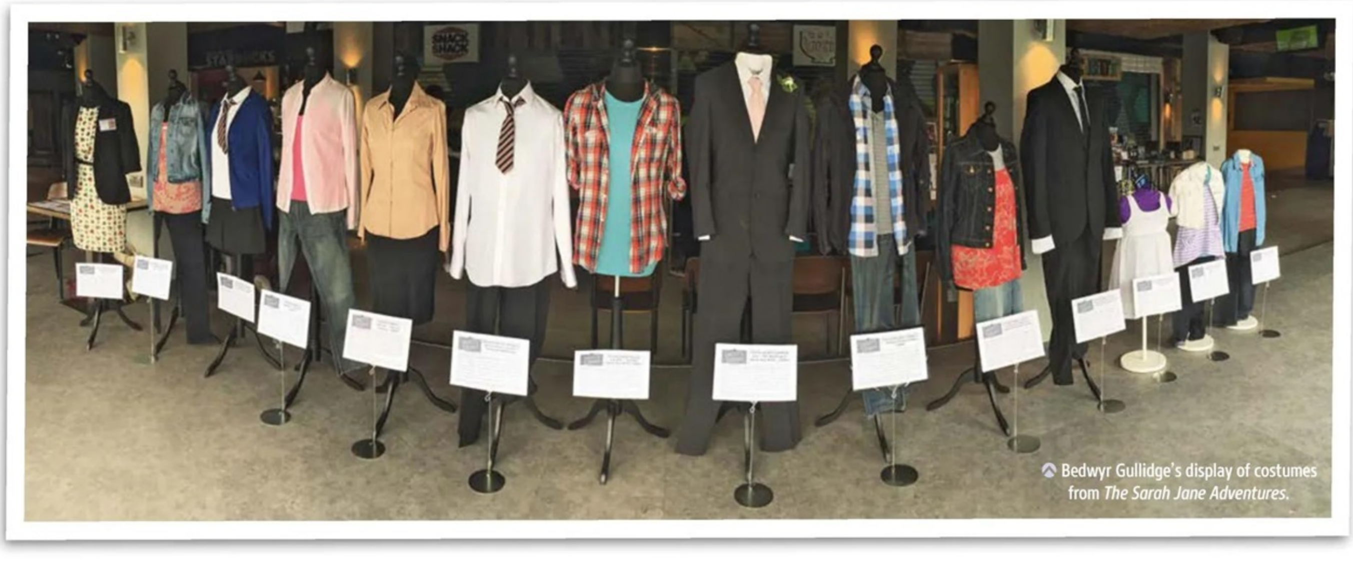
Having experienced childhood trauma, I struggle a lot day to day but still push through. I manage to pull myself together and keep going. I definitely think that I have *SJA* to thank for that.

BEDWYR GULLIDGE EMAIL
I have such happy memories of *SJA*. I was working for BBC Wales at the time of the second series in 2008 and I remember watching a screening of *The Day of the Clown*. But my favourite memory of the show came several years after the programme had finished on television. In 2017 it was my honour to reunite actors Tommy Knight [Luke], Anjli Mohindra [Rani], Yasmin Page [Maria] and Sinead Michael [Sky] with some of the original costumes they had worn on the show. The Attic reunion event was a wonderful day, and it was a real thrill to see the reactions of the cast to seeing their old costumes again. I'm proud to have what I believe to be the largest collection of costumes from the programme, which will forever be a reminder of an incredible show.

ALFIE SPRING EMAIL
I think my first encounter with *SJA* came before I saw an episode of *Doctor Who*. I caught the end of *The Temptation of Sarah Jane Smith* [2008] at a local cafe – the sight of the Graske was seared into my brain for the next year! I forced my dad to join in with making paper Graske masks just so we could re-enact that scene ourselves! But despite all of this, my parents still deemed the series "too scary" for me to watch so I had to do the next best thing.

Over the next year I worked my way through all of the fantastic novelisations of the TV stories, which I absolutely adored. And then I found what I thought was the Holy Grail: the Think Before You Sonic game on the CBBC website, which I played religiously for as long as it lasted. (I really wish you could still play it somewhere.) To this day, I still have General Kudlak screaming "A soldier that fights alone, dies alone" in my head. What a game!

And then, finally, after years of wishing I was allowed to watch this untouchable show, a miracle happened. The world of *Doctor Who* was finally opened up to me. I will never forget unwrapping the Series 1-5 DVD box set of *SJA* on Christmas Day 2014, and the amount of joy that the show brought me. It was just as magical and heartwarming as I had imagined for all those years, if not more so. Thank you, Sarah Jane. I hope the story really does go on forever. **DWM**



Bedwyr Gullidge's display of costumes from *The Sarah Jane Adventures*.

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Production Diary

Doctor Who script editor **SCOTT HANDCOCK** describes the frantic pace of production at Wolf Studios.

Happy New Year! It's 2023. Sixty years since we first encountered the First Doctor and Susan in a junkyard in Totter's Lane, and now the year of the Fourteenth Doctor and Donna... but the adventure doesn't stop there.

Monday 2 January

Technically, it's a bank holiday but scripts are still arriving. Draft five of our Christmas Special comes in – though a few small amends are delayed, ironically, by Russell taking down his Christmas decorations.

Tuesday 3 January

Following the festive break, our cast and crew return to central Cardiff for some location filming. Meanwhile, the executive producers, art department and script team get together for a methodology meeting.

What's a methodology meeting, I hear you cry? We didn't know either, at first. It's completely new, an innovation, where we sit down with a first draft script (before any tone meetings are scheduled) and talk through what the writer envisages, long before any other department has input, so we get the original vision. Sets, locations, monsters, stunts, special effects – we discuss it all!

Wednesday 4 January

Our first tone meeting of the year (an episode from Block Three). VFX supervisor Dan May discusses chest wigs, executive producer Joel Collins fills us all in on 'the clitter' (rock formations in Dartmoor) and a writer references *The Keeper of Traken*.

Thursday 5 January

Andy Pryor joins our director and producers for an online meeting to discuss Block Three casting. Elsewhere at Wolf Studios, post-production gather to talk through stock footage requirements and an amended draft of the Christmas Special is delivered.

Friday 6 January

Producer Chris May gathers the production assistants to plan our upcoming Block Two readthrough, while amends for a Block One script include additional dialogue for a newsreader.

Sunday 8 January

Russell delivers a sixth draft of a script for Block Three.

Monday 9 January

Dividing forces across England and Wales, our Blocks Two and Three directors recce two very different locations. Dylan Holmes Williams continues to film Block One in Newport, and the *Doctor Who* social media accounts announce Aneurin Barnard joining the cast as Roger ap Gwilliam and Jemma Redgrave returning to the role of Kate Lethbridge-Stewart.

Online, the editorial team link up for a security meeting to discuss spoilers.

Tuesday 10 January

Today, filming continues in Newport. Block Two scouts out a nocturnal inner-city location, and the Block Three team meet for a page turn with one of our writers, followed by a special effects catch-up with Arran Glassar and the team from Real SFX.

Wednesday 11 January

As Block One approaches the halfway point, the production team reconvene to plan an extensive shoot in Pembrokeshire.

Thursday 12 January

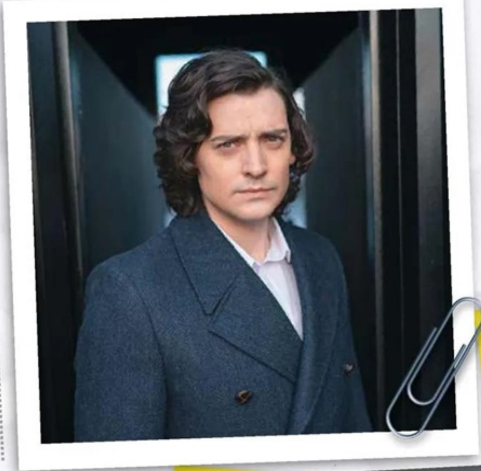
The Block Two crew gather at Wolf Studios for a prop show-and-tell in the morning (agreeing which options are best, aesthetically and practically, for use on set), followed by our second tone meeting in the afternoon (for which there is a surfeit of black polo necks).

Friday 13 January

Today, I walk round the sets with our Block Three director, Julie Anne Robinson, to talk through the blocking for her first episode, before she meets with choreographer Paul Kasey for a movement meeting. (Thankfully, we're not superstitious.)

Monday 16 January

With all the executive producers in Cardiff, the editorial team



Above left: *Doctor Who* script editor Scott Handcock.

Left: Aneurin Barnard as Roger ap Gwilliam.

Below: Block One director Dylan Holmes Williams, 1st assistant director Geraint Jones and director of photography Sam Care.

Bottom left: Pavlova is served on 16 January.

Bottom right: Director Mark Tonderai.

embark on a day of meetings. These include a discussion of key elements from Block Three's opening episode and a breakdown of future storylines, followed by a Block Two readthrough and notes (with added pavlova).

Tuesday 17 January

Following yesterday's readthrough, Mark Tonderai meets with 1st assistant director Gareth Tandy and director of photography Miroslaw Baszak to run through his shot list for Block Two, before confirming script notes with myself and producer Chris May.

Wednesday 18 January

Block Two prep continues with our first day of recces. Today, we stay close to home, walking through studio builds and visiting a few key locations around Cardiff. Elsewhere, BBC Studios meet with the team to discuss the publicity plan for Block Two filming.

Thursday 19 January

Our second day of recces takes us slightly further afield: away from Cardiff and across the border!

Friday 20 January

Back at base, the team gather together for an in-depth Block Two production meeting, and Ncuti visits Wolf Studios for a script page turn with Russell and Mark.

Monday 23 January

Draft six of our first Block Three episode is issued to all crew, followed by a meeting with Andy Pryor to discuss casting thoughts for the block's second episode. Meanwhile, the Block Two team catch up with our composer, and the locations department begin breaking down scripts for Block Four.

Wednesday 25 January

Today, I accompany two directors to scout out a key series location. It will feature in multiple episodes, so my job is to help map the blocking requirements with each team on the ground, flagging up any conflicts or inconsistencies, so we can establish what works best for everyone moving forward.

We return to Wolf Studios for a Block Three page turn later that day, featuring further discussion of the word 'spoor' (see previous issue) with added 'croquet'.

Monday 30 January

Tobias Datum, our Block Three director of photography, arrives in Cardiff, and Millie Gibson ventures up to the production offices after her own Block Two page turn.

Tuesday 31 January

The last day of the month! Our Block Three director, Julie Anne Robinson, meets with editor Tim Hodges, Sean Varney chats through Block Four VFX ideas with me, and Dylan and the Block One team officially wrap in studio! **DWM**

Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

AWARDS

On 8 February, **Millie Gibson** remotely presented the Rising Star of the Year prize during the *BBC News* awards at New Broadcasting House, London.

TELEVISION

Jessica Hynes, Miley Locke, David Tennant and Edan Hayhurst in *There She Goes.*

David Tennant is among those hosting this year's Comic Relief celebrations on 17 March. As part of the BBC One fundraising for the charity co-founded by **Lenny Henry**, **Kylie Minogue** will feature alongside **Charlotte Ritchie** in a one-off special edition of the sitcom *Ghosts*.

Olivia Colman as Miss Havisham in *Great Expectations.*

Louise Jameson has signed a new *Emmerdale* deal, meaning her much-loved character Mary Goskirk will continue to be seen until at least January 2024.

David Tennant and **Jessica Hynes** will return as parents Simona and Emily in a one-off special of the BBC's comedy-drama *There She Goes*.

Steve Pemberton and **Reece Shearsmith** are to return later this year in the eighth series of *Inside No. 9.* Among the guest actors joining them are **Moyo Akandé**, **Frances Barber**, **Phil Daniels**, **Anita Dobson**, **Sheila Reid**, **Claire Rushbrook** and **Samantha Spiro**.

Co-produced by the BBC and Hulu, *Great Expectations* will star **Olivia Colman** as Miss Havisham. The mini-series premieres on the FX channel on Hulu on 26 March, becoming available on the BBC at a later date. Also among the cast: **Gerard Cooke**, **Rudi Dharmalingam** and **Rochenda Sandall**.

Nicky Goldie, **Katherine Kelly** and **Joe Sims** are in the cast of ITVX's new six-part comedy *Ruby Speaking*, which is currently filming. The series is expected to air later this year.

Louise Jameson as Mary Goskirk in *Emmerdale*.

Jodie Whittaker and Paul Ready in *Capture.*

FILM

Jodie Whittaker can be seen in *Capture*, a 15-minute short film about children's safety online. Produced by the *Financial Times*, it was released on 2 February on the paper's YouTube channel.

Tosin Cole and **Olivia Colman** are to lead the cast of *Girl from the North Country.* This cinematic adaptation of the hit stage musical celebrates the music of Bob Dylan. Filming begins later this year.

Colin Baker will voice Sous Chef, a quirky scenery-chewing robot in *Bug-Eyed Monsters Conquer the Universe!*, an independent, family-friendly science-fiction comedy currently being crowdfunded. **Stephen Fry** will voice a cabbage of infinite wisdom.

Thaddea Graham has been made an ambassador for *Into Film Northern Ireland*, working with the charity to make the television and film industry more accessible to young people.

Vivian Oparah stars in *Rye Lane*, which is released in cinemas on 17 March. **Alice Hewkin** and **Simon Manyonda** will also appear.

THEATRE

Rochenda Sandall returns to the stage in *Black Superhero* at the Royal Court in London. The production runs from 14 March to 29 April.

From 11 to 29 March, **David Suchet** revives his one-man show – *David Suchet: Poirot and more, a retrospective* – at London's Hampstead Theatre.

Kemi-Bo Jacobs is currently on tour as Ginnie Hempstock in the National Theatre *production of* **Neil Gaiman**'s *The Ocean at the End of the Lane*. The tour ends at the Grand Theatre in Wolverhampton on 30 September.

ALEX MOORE

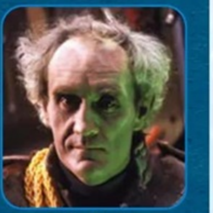
OBITUARIES

DH [David Henry] Smith, the artist commissioned by director Paul Joyce to visualise the gateway in *Warriors' Gate*, died on 18 December, aged 75.

Tim Barlow died on 21 January, aged 87. He played Tyssan in *Destiny of the Daleks*.

Sylvia Syms, who played Mrs Pritchard in *Ghost Light*, died at 89 on 27 January.

News has only recently reached **DWM** that **Gavin Birkett**, floor assistant on *The Mind Robber*, died in April 2022, age unknown. **Lance Andrews**, grams operator on *The Power of the Daleks*, died aged 82 on 11 August. Finally, **Peter Hales**, who was OB sound assistant on much of seasons 22 to 26, died in 2022, age and date unknown.



Tim Barlow

Sylvia Syms

THIS MONTH IN... 1976

Tom Baker (as the Doctor) and Elisabeth Sladen (Sarah) pose while recording the Antarctica-set final scene of *The Seeds of Doom* (1976).

Sarah is manhandled by Condo (Colin Fay) in *The Brain of Morbius* (1976).

Mooney and His Caravans was previewed in the *Liverpool Echo* on 30 March 1976.

Sarah lands in Renaissance Italy in *The Masque of Mandragora* (1976).

SATURDAY 6 MARCH

The TARDIS materialised and Sarah ran out – wearing a swimming cossie, with a beach ball under her arm. But she wasn't on Cassiopeia, rather in Antarctica – back where *The Seeds of Doom* had begun six weeks before, since the Doctor had forgotten to cancel the ship's co-ordinates. Wait a minute, though: had they been here before, or were they yet to come...?

Sarah actress Elisabeth Sladen would experience déjà vu in more ways than one in March 1976, the month that *Doctor Who*'s annual off-air drought began. She was headed back to the Liverpool Playhouse – the home-town theatre where she'd started out as an assistant stage manager in 1966, and where she'd first met her future husband, the actor Brian Miller. For three weeks, from Wednesday 31 March, she and Miller would again be appearing on stage, this time at the Playhouse's Theatre Upstairs in *Mooney and His Caravans* – a two-hander by Peter Terson about young newlyweds Mave and Charley, who live in a caravan park lorded over by its never-seen owner, the brutish Mooney. "Mr. Miller and Miss Sladen sustain the two-hour duologue without feeling the need to spark lines off one another at regular tempo (as so often happens in plays of this type)", said the *Liverpool Echo*'s reviewer. "They portray with considerable skill a claustrophobic, peeping-through windows-world..."

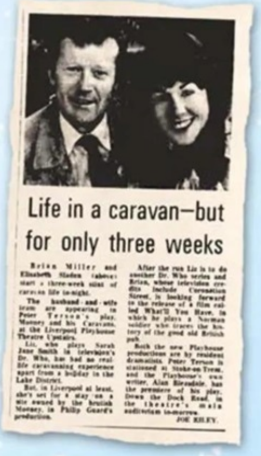
A few weeks earlier, on Thursday 19 February, Sladen had been telling *Daily Express* interviewer Douglas Orgill about her ambitions beyond *Doctor Who*. "I would love... to play a dance hall girl, a saloon sort of girl. I'm really pretty good at the can-can." Failing that, however: "I'd love to be in a modern play or two. I'd like all sorts of parts. As soon as somebody starts telling me about a part, I start to want to do it..."

Hence her caravan-park sidestep, perhaps. In the meantime, Sarah Jane continued to bring her fan letters from every imaginable demographic. "The Servicemen [sic] and the university students – lots of them – tell me they're lonely. And the other day there was a Professor of Anatomy who wrote that it was very unusual for a man to be able to encircle my arm with fingers, as he'd seen someone do in the 'Brain of Morbius' story, and would I send him my arm measurements..."

Midway through Sladen's run as the "doleful" Mave, the *Liverpool Echo* asked her to chair its regular 'Chat Show in Print' feature – the subject: *Is there life in outer space?* Along with three other panellists (a Merseyside astronomer, the group controller of the British Youth UFO Investigation Group, and the President-elect of the National UFO Records Office), she was required to answer readers' questions – speculating, for example, on the cause of strange lights in the sky seen by Brenda Glynn of Kirkby. "I tend to believe there are such things as U.F.Os.," said Sladen.

Michael McKevitt, 16, also of Kirkby, wanted to know what the occupants of flying saucers look like. "I've got a very vivid imagination and I could paint you a picture of some of my Dr. Who friends," said Sladen, "but that's just a fun thing. On a serious level I just hope they'll be friendly whatever they look like. I don't think anyone seriously expects them to look like the Daleks." And although she made no comment on 17-year-old James Schorah's suggestion, endorsed by one member of the panel, that green lights seen beneath the surface of the Mersey might indicate the presence of a UFO base under the river, she was prepared to take reports of flying saucers seriously. "I think from the response we've had to this," she said, "a lot of other people are taking them seriously too..."

Sladen's Liverpool sojourn ended after *Mooney*'s run concluded on 17 April. A little over two weeks later, on Monday 3 May, she'd be Sarah again – filming the 'orange grove' sequences for the next season's opener, *The Masque of Mandragora*, at Portmeirion in North Wales. What wouldn't be made public for a while yet was that this was the beginning of the end of her time on *Doctor Who*; on Friday 19 March she'd signed a contract to appear in just two further four-part stories. She'd hinted as much in the *Express* in February: "We're filming some new 'Dr. Who' adventures soon," she'd said. "But Sarah Jane can't go on for ever..."

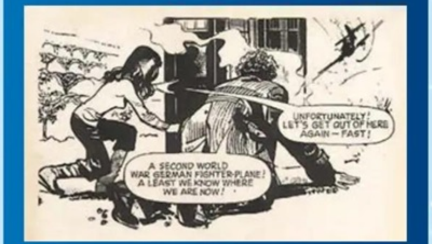


Life in a caravan—but for only three weeks

She could, though. And she did.

ALAN BARNES

ALSO THIS MONTH


UNFORTUNATELY! LET'S GET OUT OF HERE AGAIN – FAST!
A SECOND WORLD WAR GERMAN FIGHTER-PLANE! A LEAST WE KNOW WHERE WE ARE NOW!

Thursday the 20th

Sarah Jane might have been off TV for the time being, but her travels continued in the pages of *TV Comic* – with a new adventure beginning in issue 1266, when the TARDIS landed in Italy in the Second World War and was shot at by a German Messerschmitt!

Sarah Jane and the Doctor under fire in the *TV Comic* adventure known as *Treasure Trail*.

K-9

Once More With Ealing

From 2007 to 2011, *The Sarah Jane Adventures* gave Elisabeth Sladen – one of *Doctor Who*'s best-loved actors – the spin-off series she deserved.

With a gang of young friends to assist her, plus occasional interventions from older associates, including K9 and two Doctors, freelance journalist Sarah Jane Smith investigated all things strange and unearthly from the attic of her house at 13 Bannerman Road in Ealing.

Now that all the episodes have returned to BBC iPlayer, DWM presents a 28-page retrospective with reviews of every story. Including new interviews with Sladen's co-stars Daniel Anthony, Tommy Knight and Anjli Mohindra, plus lead writer Phil Ford, this is the essential guide to an unforgettable show...

Photo © Sven Arnstein/Radio Times Archive.

Invasion of the Bane

First broadcast **1 January 2007**
Written by **Russell T Davies and Gareth Roberts**
Directed by **Colin Teague**

Maria Jackson moves into Bannerman Road, meets her neighbour Sarah Jane Smith, and is immediately embroiled in a sinister alien scheme involving fizzy drinks.

Invasion of the Bane is now older than *Survival* (1989) was when *Rose* (2005) first aired. It takes place in a world of flip phones and teenagers who consider cable TV music channels an absolute necessity.

But its premise – complete with echoes of the *Futurama* episode *Fry and the Slurm Factory* (1999), also about an alien beverage – would work just as well today. Just look at the recent scrambles to buy bottles of Prime, the energy drink launched by YouTubers KSI and Logan Paul. Replace the scene of *Blue Peter* presenters recommending Bubble Shock! with a TikTok influencer and you're sorted.

It's reasonable to assume that the audience for this opening episode was already familiar with Sarah Jane Smith; this aired eight months and two days after *School Reunion* (2006), if you've forgotten just how fast things were moving in the *Doctor Who* world back then. But Russell T Davies adopted a similar approach to the one he'd used for *Rose*. It may be called *The Sarah Jane Adventures*, but this is a CBBC show and its identification figure isn't Sarah Jane, it's Yasmin Paige's Maria. So we're introduced to Sarah through her eyes. "She's a bit glamorous, though," says Maria, an accurate assessment of Sarah's immaculate fashion sense and stylish little car.

After defeating the Bane (with a suitably sequel-hunting exit for Samantha Bond's Mrs Wormwood), Sarah has dropped her aloofness and allowed two people into her world: Maria and the born-yesterday Luke. But what of Maria's *Hollyoaks*-obsessed schoolfriend Kelsey (Porsha Lawrence-Mavour)? Not only has she not been invited round for home-made lemonade, she'll never be seen again. **EDDIE ROBSON**

ONE TO WATCH IF YOU LIKE…

The Green Death (1973)
Invasion of the Bane is very much a Pertwee-style 'mysterious goings-on at a sinister company' story, updated for the 2000s.

Revenge of the Slitheen

First broadcast **24 September 2007** (both episodes)
Written by **Gareth Roberts**
Directed by **Alice Troughton**

The gassy green giants are back with a plan to destroy the world, and there isn't a Time Lord in sight. All that stands in their way is a nosy reporter and a trio of Ealing schoolkids. No competition.

It might have seemed like a strange choice, to launch a new series with a sequel to a story from a different show – but in this case it was a smart move. The silly but deadly Slitheen are the perfect monsters for a CBBC audience, and the crossover from *Doctor Who* shouts out that *The Sarah Jane Adventures* will be working to the same standards as the parent programme.

The first few minutes of the story have to do a lot of heavy lifting – recapping the events of *Invasion of the Bane* (first broadcast nine months earlier), introducing a new main character and reintroducing the Slitheen. But writer Gareth Roberts handles it all with skill and economy.

Daniel Anthony is instantly likable as new boy Clyde Langer, and the subplot about first-day nerves shows all three young leads dealing with the stress of fitting in. The guest cast playing Slitheen are clearly having a whale of a time, giggling their way through their evil plans. As the only grown-up in the room, Elisabeth Sladen takes an authoritative lead in handling the peril, but shows a touching vulnerability in her doubts about being a new mum to Luke.

It's all fun and fart gags until the final moments, when our human heroes choose not to save the life of a Slitheen child. A last minute 'teleportation' effect softens the situation, but the moment's still as shocking as a glass of cold vinegar in the face. **LISA GLEDHILL**

ONE TO WATCH IF YOU LIKE…

Aliens of London/ World War Three (2005)
More action with our favourite Raxacoricofallapatorians, and an explanation of why they want their revenge.

Eye of the Gorgon

First broadcast 1-8 October 2007
Written by Phil Ford
Directed by Alice Troughton

After investigating a local care home, Sarah Jane and the gang uncover a society of nuns devoted to protecting an ancient and deadly Gorgon.

As the second story in the show's first series, this spooky modern-day take on Greek mythology is the first time we get to see Sarah Jane and her friends in monster-of-the-week mode.

From Beth Goddard's scenery-chewing Sister Helena to the genuinely creepy Gorgon itself, the story has no shortage of fun and frightening elements, but it really shines in the emotional aspects. Right from the start, *The Sarah Jane Adventures* was determined not to patronise its young audience, and it shows. Time is dedicated to a compelling subplot about Maria's relationship with her divorced parents – and her dad Alan being turned to stone at the end of Part One leads into the story's most heartbreaking moment. Not only does it make for a shocking and cleverly executed cliffhanger, it also allows for a touching scene in which Chrissie shares a vulnerable side with what she thinks is an inanimate statue of her ex-husband.

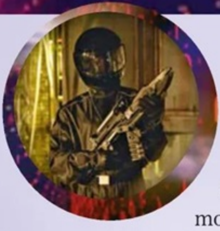
Elsewhere, writer Phil Ford doesn't shy away from realistically depicting Alzheimer's disease. Phyllida Law contributes one of the show's most charming guest performances, and the decision *not* to cure her illness with sci-fi magic is a brave one. By refusing to depict an easy fix to one of life's hardest struggles, the show gently teaches children a difficult lesson. **MOLLY MARSH**

ONE TO WATCH IF YOU LIKE...

The Fires of Pompeii (2008)

Though it may be set 2,000 years later, *Eye of the Gorgon* has a lot in common with *Doctor Who* Series 4's sci-fi spin on classical mythology. In both stories we get sinister sisterhoods protecting ancient monsters and people being turned to stone – and both stories show their main characters in the early days of their friendships with their companions.

Warriors of Kudlak



First broadcast 15-22 October 2007
Written by Phil Gladwin
Directed by Charles Martin

Sarah Jane discovers that the alien Uvodni are recruiting human children for an interplanetary war.

Warriors of Kudlak begins with Luke and Maria chatting about when it's appropriate to tell jokes. Luke's unfamiliarity with human interaction is typical of early episodes of *The Sarah Jane Adventures*. But it also establishes something important about this serial. *Warriors of Kudlak* is essentially about child soldiers – which is a potentially difficult idea to deal with on CBBC.

It's perhaps to balance this that the story includes a lot more comedy than usual. The jokes vary from the brilliant ("It was either this or putting up scaffolding," explains Maria, while posing as Sarah Jane's work experience trainee) to the risqué (Sarah Jane's gag about how Mr Grantham will be treated in prison). Also, Christine Furness' comic performance as the bored cashier ("Yay! Zap those drones!") is arguably the story's highlight.

That's not to say *Warriors of Kudlak* doesn't engage with its topic. Silas Carson brings conflict and even pathos to General Kudlak, a reluctant monster who pines for peace and doesn't know how he's become someone who routinely commits atrocities. Maria's insistence that children playing at fighting aren't deliberately preparing themselves for war is effective, and Clyde's moral rage when he deduces the Uvodni's plan is an early example of Daniel Anthony's formidable acting skill, and the kind of material he can carry when required. Going forward, *The Sarah Jane Adventures* is going to utilise this ability more and more. **JAMES COORAY SMITH**

ONE TO WATCH IF YOU LIKE...

Nightmare in Silver (2013)

With its space battle scenes, alien emperor and Heath Robinson technology, *Warriors of Kudlak* anticipates Neil Gaiman's 2013 *Doctor Who* story. There's even a picture of a Cyberman in Sarah Jane's attic.

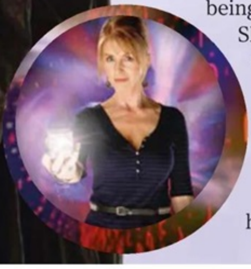
Whatever Happened to Sarah Jane?

First broadcast **29 October – 5 November 2007**
Written by **Gareth Roberts**
Directed by **Graeme Harper**

The Trickster, a creature spreading chaotic evil through time, interferes in Sarah Jane's history, so that she dies in 1964 instead of her friend Andrea Yates.

Each season of Russell T Davies' *Doctor Who* – at least in its original incarnation – included a 'Doctor-lite' episode focusing on the lives the Doctor touched during his adventures. *Whatever Happened to Sarah Jane?* takes the same approach, with the time-meddling Trickster (Paul Marc Davis) intervening at a crucial point in Sarah Jane's past, offering Andrea (Jane Asher) the chance to cheat death at the cost of the 13-year-old Sarah Jane's life.

It's a chilling scenario, and a chance for Yasmin Paige as Maria to really show her mettle, battling both the Trickster and Andrea to put time back on track. Paige excels as Maria stubbornly clings to her own memories in the face of her parents' incomprehension. She never doubts that Andrea is an impostor, showing a hint of Sarah Jane's journalistic steel as she pushes her way into 13 Bannerman Road and bluntly tells Andrea, "You were meant to die."



Jane Asher is one of the show's best guest stars, making Andrea believable and sympathetic without being sweet. She even has a hint of madness in her eyes when Maria confronts her. But the stand-out character has to be the Trickster. This eyeless, sharp-toothed and thoroughly wicked villain offers a child an unthinkable choice. No wonder it went on to become the series' Big Bad.

With vivid images like the beautiful, sepia-tinted flashbacks and the Trickster's creepy limbo realm, this is the stand-out story of *The Sarah Jane Adventures*' first season. **MATT MICHAEL**

ONE TO WATCH IF YOU LIKE...

Turn Left (2008)
Donna Noble (Catherine Tate) defeats the Time Beetle, one of the Trickster's brigade, to restore history and prevent the Doctor's death.

The Lost Boy

First broadcast **12-19 November 2007**
Written by **Phil Ford**
Directed by **Charles Martin**

Sarah is devastated when Luke is taken away to live with a couple who claim to be his parents.

The finale of the first series had a lot of ground to cover in its short running time, given that at the time of production there was no guarantee the show would continue beyond these two episodes.

The heart of the story is Luke's displacement trauma when it appears he's actually a normal teenager who was kidnapped by the Bane. Suddenly taken away from the woman he regards as his mother and sent to live with strangers, Luke's confusion and heartache is genuinely affecting and beautifully conveyed by Tommy Knight. Thankfully, it's soon revealed that the Stafford family are a bunch of Slitheen, led by Carl from *Revenge of the Slitheen*, and the whole thing is a plot cooked up by Sarah's attic computer Mr Smith – who's now revealed as a malicious Xylok construct, intent on global destruction.

The climax, commendable more for its ambition than its realisation, represents the devastating gravitational effects of the Moon's approach with a wind machine and a few car alarms going off. But when has *Doctor Who* ever let a restricted budget get in the way of big ideas?

The main thing is, we get it: the end of the world is nigh, so now let's get back to the attic and let slip the dogs of war. Or dog, singular, as Sarah lets K9 out of the vault for an unexpected cameo, involving a metaphorical punch-up with Mr Smith that brings the story to a satisfactory conclusion...

Just as long as we don't think too hard about what the actual consequences of the Moon's close proximity would have meant for Bannerman Road and the rest of London. **CHRIS BENTLEY**

ONE TO WATCH IF YOU LIKE...

Boom Town (2005)
In this story featuring the Ninth Doctor (Christopher Eccleston) and Rose (Billie Piper), another vengeful Slitheen returns from an earlier episode, planning the destruction of Earth in order to leave the planet.

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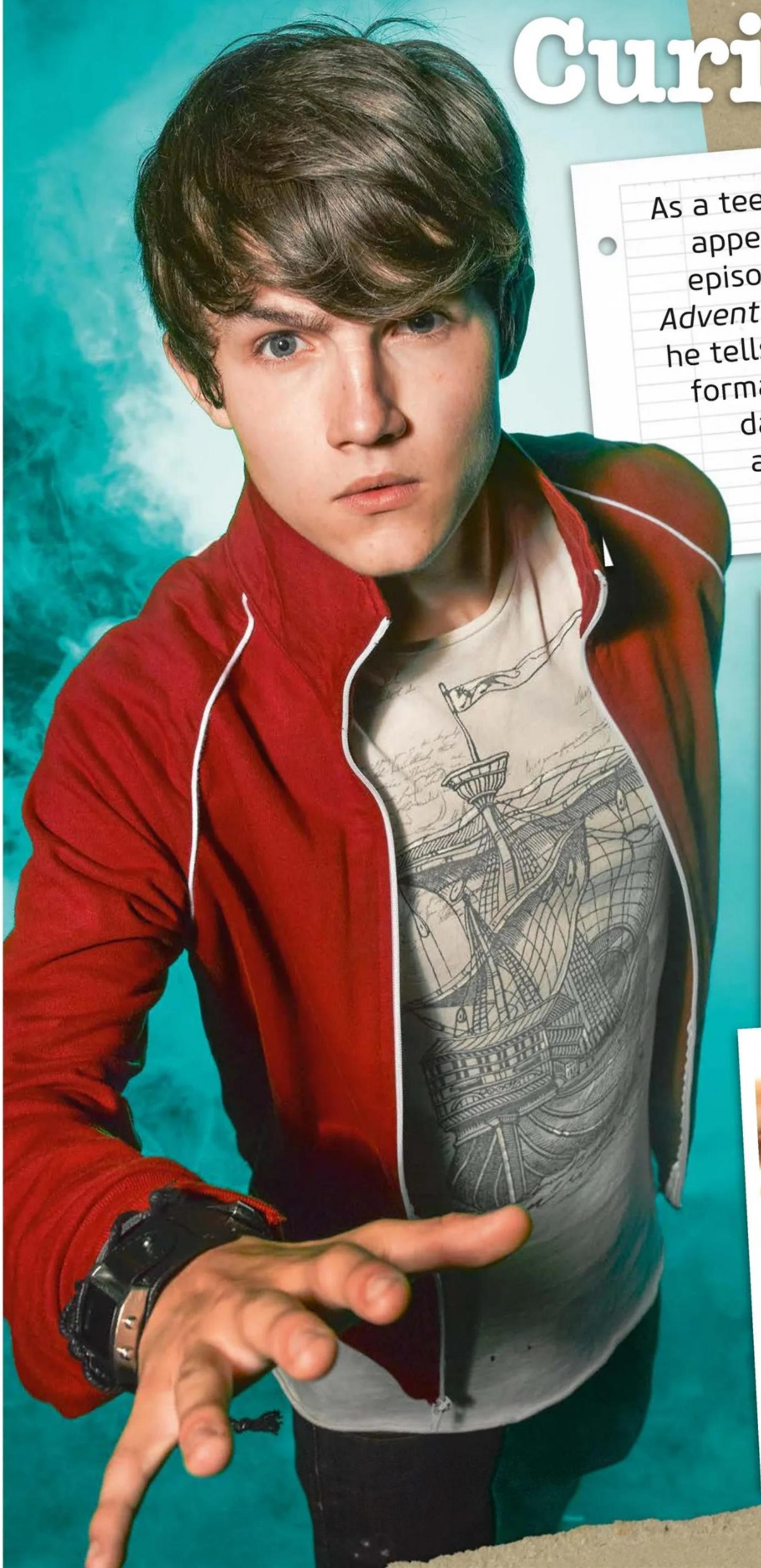
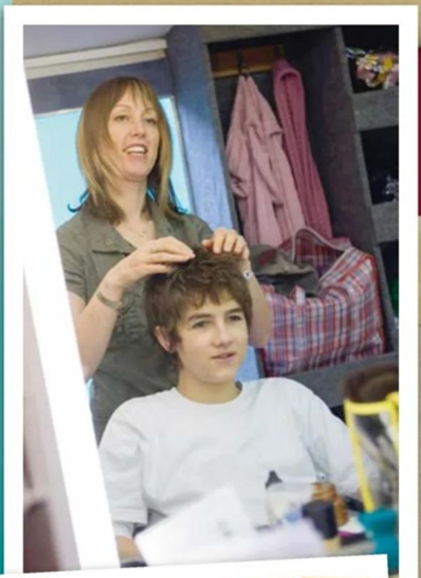
BIG FINISH | FOR THE LOVE OF STORIES

Curiouser and Curiouser

As a teenager, **TOMMY KNIGHT** appeared in nearly every episode of *The Sarah Jane Adventures*. Over a decade on, he tells **EMILY COOK** about his formative filming days, the darker side of acting and the importance of staying curious.





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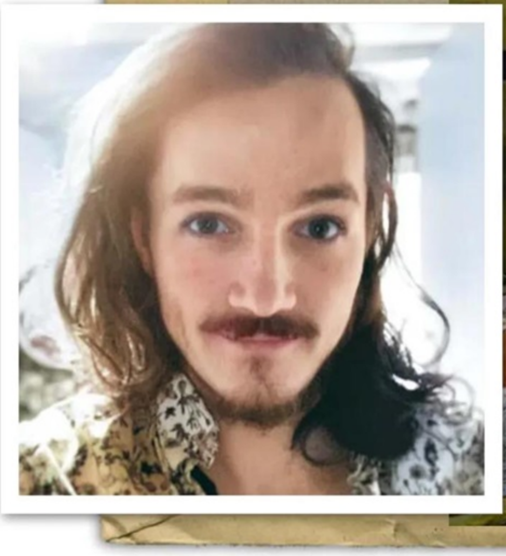


“I’m living life on the edge,” says Tommy Knight on the other end of the line. “My phone’s only on 11 per cent and I can’t find a charger… That should be OK, right?”

It’s a race against time. But the passage of time is surely an illusion. Case in point: unbelievably, it’s over 15 years since *The Sarah Jane Adventures* began. “It really doesn’t feel that long,” says Tommy. “I turned 30 last month so it’s exactly half my life. But if I teleported back to the set right now, it’d feel so natural to jump straight back into those shoots. I still remember the layout of the studios, the faces of the make-up and costume people…”

Tommy was part of *The Sarah Jane Adventures’* DNA from the start, playing the role of Sarah Jane’s adopted son Luke from the ages of 13 to 18. “Those are the most formative years in a person’s life, so I think I’ll always remember it quite powerfully.

“I started acting at a young age,” Tommy continues. “I was six when I did my first audition. It was for Andrew Lloyd Webber’s musical *Whistle Down the Wind*. I got the part. Following *Whistle Down the Wind* I did quite a bit of theatre work and really enjoyed it. *Sarah Jane* was my first step into television – so, even though I’d been an actor for nearly eight years at that point, it was a completely new experience for me. To be there at the show’s birth was incredible.”

Tommy is interrupted: “Sorry, that was my phone beeping.” We’re already down to ten per cent.

“Lis [Sladen] really looked after me,” he continues. “She’d always check in and be like, ‘Are you OK, Tommy? Are you hungry? Are you thirsty?’ But she was like that with everybody. We were part of her team; there was a real strong loyalty there. She’d always fight for fairness for her co-workers. That was inspiring because, you know, she was the head honcho. This show’s literally hers, her name’s in the title – and the fact that she was concerned about me… holy moly! Having her on my side when I was new to the whole thing made me feel very strong. I’ve tried to carry that on and look after the people I’ve worked with.”

“Lis Sladen really looked after me. She’d always check in and be like, ‘Are you OK, Tommy?’”

The National Theatre
WHISTLE DOWN THE WIND
Stagebill

What’s it like re-watching a teenage version of yourself, evolving on screen? “Even though you see Luke, I don’t see myself as Luke. I never did. It was a very different part of my life. At weekends, I’d be at the skatepark or hanging out with my friends on the high street. I’m glad that was kept private and not publicised. I’m glad it’s Luke who’s been immortalised, not me.

“When I initially filmed it, I didn’t watch *any* of it,” Tommy reveals. “I was mortified – embarrassed, because I was trying to be a cool guy impressing girls at school, and playing a nerdy alien in *Doctor Who* isn’t traditionally the coolest thing to a teenage girl. But as time’s gone on, people at conventions thank me, saying they were bullied at →

Opposite page main image: Tommy Knight as Luke Smith in Series 4 of *The Sarah Jane Adventures* (2010).

Opposite page inset: Tommy in the make-up chair for the pilot episode, *Invasion of the Bane* (2007); preparing for a take for *Prisoner of the Judoon* (2009).

Above left: “I don’t see myself as Luke,” says Tommy. “I never did.”

Above right: Porsha Lawrence-Mavour (as Kelsey), Tommy, Elisabeth Sladen (Sarah Jane Smith) and Yasmin Paige (Maria Jackson) on the attic set for *Invasion of the Bane*.

Far left: Tommy as Luke in Series 3 (2009).

Left inset: The programme for the National Theatre production of *Whistle Down the Wind*, in which Tommy made his acting debut.

Below: Clyde Langer (Daniel Anthony) and Maria meet Luke in *Revenge of the Slitheen* (2007).

Right: Abby Mavers as Dynasty Barry with Tommy as Kevin Chalk in *Waterloo Road*. Photo © Toby Merritt/ Shed Productions.

Far right: Sky (Sinead Michael) and Luke in the final *Sarah Jane Adventures* story, *The Man Who Never Was* (2011).

Below: A poster for the film *300* (2006).

Bottom: Mark Labbett, aka 'The Beast', in the ITV quiz show *The Chase*.

→ school but they related to Luke and felt like he was their friend. Now I look back on it with absolute pride. It's an amazing feeling, to know that character helped children through a hard time."

Tommy explains that helping children was always a life goal of his. "Teenage me wanted to be a paediatrician. I really wanted to do medicine, work with kids, and just have a nice impact on the world. I love to help people with their problems, so medicine looked like it'd be a glorious thing to do. But as I grew up, I missed the boat to university because I was filming [school drama] *Waterloo Road* at the time. I came out of that and landed another job. I kept surfing the wave of acting, but I always knew that ultimately I wouldn't end up as an actor. There are many reasons why. I can't pinpoint one. Acting was all I ever knew but I was intrigued about the rest of the world. I felt like there was a lot more out there for me to experience.

"As I've grown up, I've grown more in love with my computer. I realised I like sitting at home, where I can type away at my keyboard and make something impressive come up on my screen. I started hosting private servers and editing code of old games, so I've fallen into the route of software development these days. I'm a computer coder and tech support for people. Working as a coder is quite solitary but I find it suits me. I have some hermit tendencies where I love to stay indoors. But I keep myself good company... We're at seven per cent battery, by the way."

> "Teenage me really wanted to do medicine, work with kids, and just have a nice impact on the world."

Does Tommy ever miss acting? "Yes and no. I think there's a darker side to acting that not many people see. Once an actor finishes a job, they're unemployed again and you suddenly have a panic of, 'What if I don't get an audition for six months? What if I don't get one for a year?' You often don't know when your next job's coming and I think that instability made me quite insecure. I enjoyed acting, but I always felt it could just end at any moment. I don't think that was too healthy for me. So my ultimate goal during my 20s was to get myself a salary, which is something actors don't get. I'm really happy now."

Despite having moved away from acting, Tommy says he'll always look back on *Sarah Jane* with incredible fondness. "It still hasn't quite hit home, the reality of it. It continues to impress me 15 years later. It's beyond a blessing and I'm so thankful to have had that opportunity and to continue to be part of such a positive, loving community.

"I think at its core, Russell [T Davies] created *The Sarah Jane Adventures* from a place of real love. A love for Sarah Jane and her story, and a love for the curiosity of children. That's what it embodies: a purity of love and curiosity for the universe. I think that's something that everybody, especially children, can really connect to. Curiosity and the wonder of the world. If you can stay curious, then I think you can have really good experiences in life."

On that note, Tommy's off to find his charger. We made it, with five per cent to spare. **DWM**

Simply the Beast

While portraying a boy genius on screen, off camera Tommy was busy studying for his GCSEs.

"Between takes, I'd do 20 minutes with my tutor while they turned the cameras around. One of my tutors was Mark Labbett, who was The Beast on [the ITV quiz show] *The Chase*. What a guy! He was so inspirational to me as an educator, because I'm a curious kind of guy and we'd go off on these amazing tangents. Any question I had, he could dive right into it. I remember we were doing history and, even though I wasn't studying the Spartans, I mentioned I'd watched *300*. Then we spent the next few days with him teaching me everything about the Spartan style of life. He's a text book of obscure information and he's so passionate, it's infectious.

"We actually even jumped ahead, because I was on track for an A in my GCSE maths, so Mark said, 'We can knock this up and start doing A-level maths if you want?' And I was like, 'Hell yeah!' So I was doing differentials and integration early. It really helped. And when I saw Mark on *The Chase* a few years later, I was telling everybody about this super-brainy dude who I had to teach me. Our lessons were awesome!"

Tommy suggests that, in playing Luke, art imitated life. "I love learning, I always will. A couple of the characters I've played throughout my life have been the nerdy ones. I like to think my natural inquisitiveness helped me perform."

PREPARE FOR GLORY!
300

The Last Sontaran

First broadcast **29 September 2008** (both episodes)
Written by **Phil Ford**
Directed by **Joss Agnew**

The sole survivor of the Tenth Sontaran Battle Fleet plans to destroy Earth – but Sarah Jane's world is being torn apart in quite a different way.

The second season of *The Sarah Jane Adventures* opens with a literal storm of action. Strange lights in the sky over a radio telescope in Goblin's Copse provide an inevitable harbinger of doom. From there on, Phil Ford's script delivers a non-stop rush of exciting set-pieces and emotional stomps.

While true to the show's tried-and-tested formula of countdowns, creepy possession and careering around, the story offers additional fun in the way it plays games with our expectations. For instance, Mr Smith identifies the probic vent as a Sontaran's key weakness. Surely the gang will exploit this? But no! Luke instead synthesises a gas that will tranquillise the Sontaran. It's confiscated before he can use it, though, and it's Maria's mum, Chrissie, who vents at the monster with a size five Jimmy Choo – so Luke's gas is used to knock *her* out instead.

It's also amusing to learn that the titular Sontaran, Commander Kaagh (Anthony O'Donnell), has a few tricks up his sleeve. (Although, given the story's title, his cloaking shield seems somewhat pointless.) Floating plasmic spheres prove fun to escape from, and, while Kaagh's aim with a gun is poor, his strategic intelligence makes him a foe to be feared – for all Clyde's "baked potato" name-calling.

The story brings Maria's time with Sarah Jane to an end, as her dad is moving to the USA. Happily, all parties manage to come to terms with it via some homespun wisdom from Sarah Jane, who points out that the universe isn't such a big place after all. Indeed, both Maria and the embittered Kaagh will return... **STEVE COLE**

ONE TO WATCH IF YOU LIKE...

The Sontaran Stratagem/ The Poison Sky (2008)

This story serves as a direct sequel to the *Doctor Who* Series 4 two-parter, which was broadcast earlier in the year. *The Last Sontaran* further expands the mythos of these long-standing villains.

The Day of the Clown

First broadcast **6-13 October 2008**
Written by **Phil Ford**
Directed by **Michael Kerrigan**

Rani Chandra comes to Bannerman Road – and immediately encounters a deadly funnyman.

A malevolent, otherworldly shapeshifter has lived on Earth for many years, stealing away children and feeding on fear. It has worn many guises... but it's mainly glimpsed as a sinister clown, proffering a red balloon...

Sound familiar?

The similarities between *The Day of the Clown* and Stephen King's 1986 novel *It* have been remarked upon before. This more family-friendly tale of a sinister clown includes as many shocks and scares as its antecedent, then actually improves on it by adding a surprise appearance from national treasure Floella Benjamin at the last possible second.

On the surface, *The Day of the Clown* is a story about fear – both of child abduction and "the painted smile", as the clown's alter ego, Mr Spellman, puts it. But, beyond that, it's about facing those fears and the strength of parental love. Sarah Jane's feelings for Luke enable her to overcome her coulrophobia (its back-story planting subtle seeds for later in the season) and to defeat Bradley Walsh's villain, a role the comic actor and Graham-in-waiting plays terrifyingly straight.

Even more impressively, the story does all this while bringing a whole new family of regulars into the fold, elegantly introducing all three in five minutes flat. Anjli Mohindra is immediately engaging as new friend Rani, but it's also worth noting Ace Bhatti's deft switching between public and private personas as her headteacher father.

In other words, if you're looking for a teatime horror story that still contains all the strong character beats that the *SJA*s are renowned for... *The Day of the Clown* really is *It*. **JOHN DORNEY**

ONE TO WATCH IF YOU LIKE...

Nikola Tesla's Night of Terror (2020)

Doctor Who's Series 12 includes a memorable rematch between Bradley Walsh and Anjli Mohindra – albeit in rather different circumstances.

Secrets of the Stars

First broadcast 20-27 October 2008
Written by Gareth Roberts
Directed by Michael Kerrigan

Sarah Jane and her friends face the possibility that astrology is real when a down-on-his-luck fortune teller develops eerie powers.

Throughout its run, *The Sarah Jane Adventures* attracted numerous excellent guest stars. Perhaps the most notable is Russ Abbot, whose performance as the fraudulent mystic Martin Trueman is key to this story's success. He's a man living a failed life, full of dead-end jobs and petty disappointments, so when the Ancient Lights grant him true powers, of course he's going to milk them for all they're worth.

Abbot's performance is almost over the top – but he plays it so that Trueman always seems aware of what he's doing, having some fun at last as he wreaks his revenge on the world. His fate therefore goes beyond a hissable baddie getting his comeuppance, instead touching tragedy as he rejects the chance to go back to "my life before" in favour of total obliteration.

Had a lesser performer played Trueman, or he'd really sent up the part, this wouldn't work. That we can agree with Luke as he reflects on Trueman's wasted years is a tribute both to Abbot's performance and Gareth Roberts' deceptively subtle script – which balances this middle-aged tragedy with some brilliant comedy moments in the first episode for Mina Anwar's Gita (fishing for gossip about Sarah and her mystery man "the Doctor"). In the second part, such moments flip over into horror as she falls under Trueman's spell.

With worldwide TV broadcasts covering Trueman's powers, and streets full of hypnotised victims, this feels like it could easily have been a Tenth Doctor episode. It's one of the best stories in *The Sarah Jane Adventures*.

MATT MICHAEL

ONE TO WATCH IF YOU LIKE...

The Masque of Mandragora (1976)
In the opening story of *Doctor Who*'s Season 14, Sarah Jane encounters a power-hungry astrologer working with mysterious cosmic powers to rule Renaissance Italy.

The Mark of the Berserker

First broadcast 3-10 November 2008
Writers Joseph Lidster
Director Joss Agnew

A quiet weekend without Sarah Jane turns out to be anything but, as the sins of the father are visited upon the children of Bannerman Road...

Anjli Mohindra enjoys the early action here, with Rani discovering a mysterious alien pendant with the power to control minds. But it's her fellow young lead, Daniel Anthony, who benefits most from Elisabeth Sladen's planned mid-series absence.

The emotionally charged Langer family reunion, which introduces Clyde's adoring mum Carla (Jocelyn Jee Eisen) and his estranged dad Paul (Gary Beadle), is a great example of the sensitively written, character-focused drama at which writer Joseph Lidster excels.

Pocketing the pendant from Sarah Jane's attic after learning of his son's incredible secret life, the opportunistic Paul quickly realises its awesome power, selfishly manipulating Clyde into forgetting his best friends and later, most ruthlessly of all, his mother. Ably assisted by the resourceful Jacksons, in what proved to be their final appearance, Luke, Rani, Carla and the returning Sarah Jane eventually come to Clyde's aid, but not before Paul's painful transformation into the feral, warmongering Berserker – sold by a winning combination of acting, prosthetics and visual effects.

Satisfyingly, though, it's Clyde, backed by the two mother figures in his life, who ultimately saves both parent and planet. He shows great maturity as he learns of his dad's fear of failing at a second chance at fatherhood with Aunt Melba. Shrewdly, he recognises that Paul isn't beyond redemption, while rejecting any residual hopes of reconciliation in the interests of self-protection.

A warm closing chat with Sarah Jane rounds off a story that, with its deeper themes of parental alienation, child abduction and the dangers of addiction, is something very special.

PIP MADELEY

ONE TO WATCH IF YOU LIKE...

The Hand of Fear (1976)
Sarah Jane Smith falls under the influence of a piece of alien jewellery, which exerts a malign influence upon her.

The Temptation of Sarah Jane Smith

First broadcast **17-24 November 2008**
Written by **Gareth Roberts**
Directed by **Graeme Harper**

Sarah Jane is lured through a time fissure back to 1951, for a date with destiny on the day her parents died.

There's a touch of the old BBC Sunday serials about this sidestep into the past, with its chocolate-box village fête and Union flag bunting. Sarah Jane Smith is there on an ill-advised day trip to meet the parents who died when she was a baby. So far, so *Father's Day*...

But while this fateful meeting echoes the 2005 episode in which Rose Tyler bent time to befriend the dad she never knew, *The Temptation of Sarah Jane Smith* is a story that would feel equally at home in *Doctor Who*'s 20th-century run. First, we have the Trickster (Paul Marc Davis), an entertaining, unambiguous villain with a modus operandi cribbed straight from the Black Guardian, and a similarly fetching black frock. Likewise, the second episode's vision of a post-apocalyptic world tips a nod to the downbeat Dalek serials of Terry Nation, with its slate quarry standing in for ruined London and sacking-clad slaves mining for minerals.

Yet for all its old-fashioned trappings, *Temptation* is a story with a modern sensibility. Sarah Jane's justification for changing time is nimbly explained as an impulsive, selfish moment, rather than wide-eyed naivety. The resolution is bittersweet, as Sarah's parents Eddie and Barbara (Christopher Pizzey and Rosanna Lavelle) work out their place in history for themselves – and bravely take responsibility, saving the day.

Like most time paradox tales, the plot mechanics creak a little, but that doesn't matter, because the underlying emotions ring true. The final reveal of the significance of "Mr Smith, I need you", a message scribbled on the back of a snapshot of Eddie and Barbara, is wistful and satisfying. Sarah Jane's mother sums it up best: "I don't understand it, but sometimes the heart knows things the mind can't explain." **STUART MANNING**

ONE TO WATCH IF YOU LIKE...

The Awakening (1984)
A family reunion for one of the Fifth Doctor's companions in a quaint English village, where a malign force lies in wait.

Enemy of the Bane

First broadcast **1-8 December 2008**
Written by **Phil Ford**
Directed by **Graeme Harper**

Mrs Wormwood slithers back with a plan for galactic domination, making pawns of both the solitary Sontaran, Kaagh, and her quasi-son Luke.

Samantha Bond is delectable as Mrs Wormwood, convincingly friendly one moment, gleefully predatory the next, always moving on to her next betrayal. Commander Kaagh (Anthony O'Donnell), on the other hand, is bitterly hostile. Unlike Linx – the first Sontaran Sarah Jane encountered, back in 1973-74's *The Time Warrior* – Kaagh knows what women are, and he doesn't like them.

***Enemy of the Bane* is a very gender-y story. Sarah Jane is a female counterpart to the Doctor; naturally, the very first *SJA* episode featured a villainess. Wormwood's femininity is constantly highlighted in that tale, and in this one too. She and Sarah are rivals for what's really at stake in this story: who is really Luke's mum?**

Delightfully, Brigadier Lethbridge-Stewart (Nicholas Courtney) is back, as efficient and grouchy as ever. A crucial element of *The Sarah Jane Adventures* is that our child heroes are surrounded by grown-up protectors who know this alien stuff, even if their actual parents don't. If Sarah Jane is the kids' intergalactic mum, the Brig is their cosmic grandad.

Unlike *Doctor Who*, the *SJA*s have plenty of room for the very ordinary dramas of children's lives, such as parents' divorces and house moves. Of course, the science-fiction world spills over into those ordinary lives. This story opens with the panic of Rani's mother being kidnapped, and concludes with Luke rejecting his emotionally manipulative 'birth' mother for his adoptive mum. After all, a child's fear or heartbreak is scarier than any black hole.

Fun for 1980s film buffs: the shot of UNIT's Black Archive is an obvious *Raiders of the Lost Ark* joke; and surely Luke's hilarious bolt with the Eye of Horus, I mean Horath, is a *Princess Bride* reference.

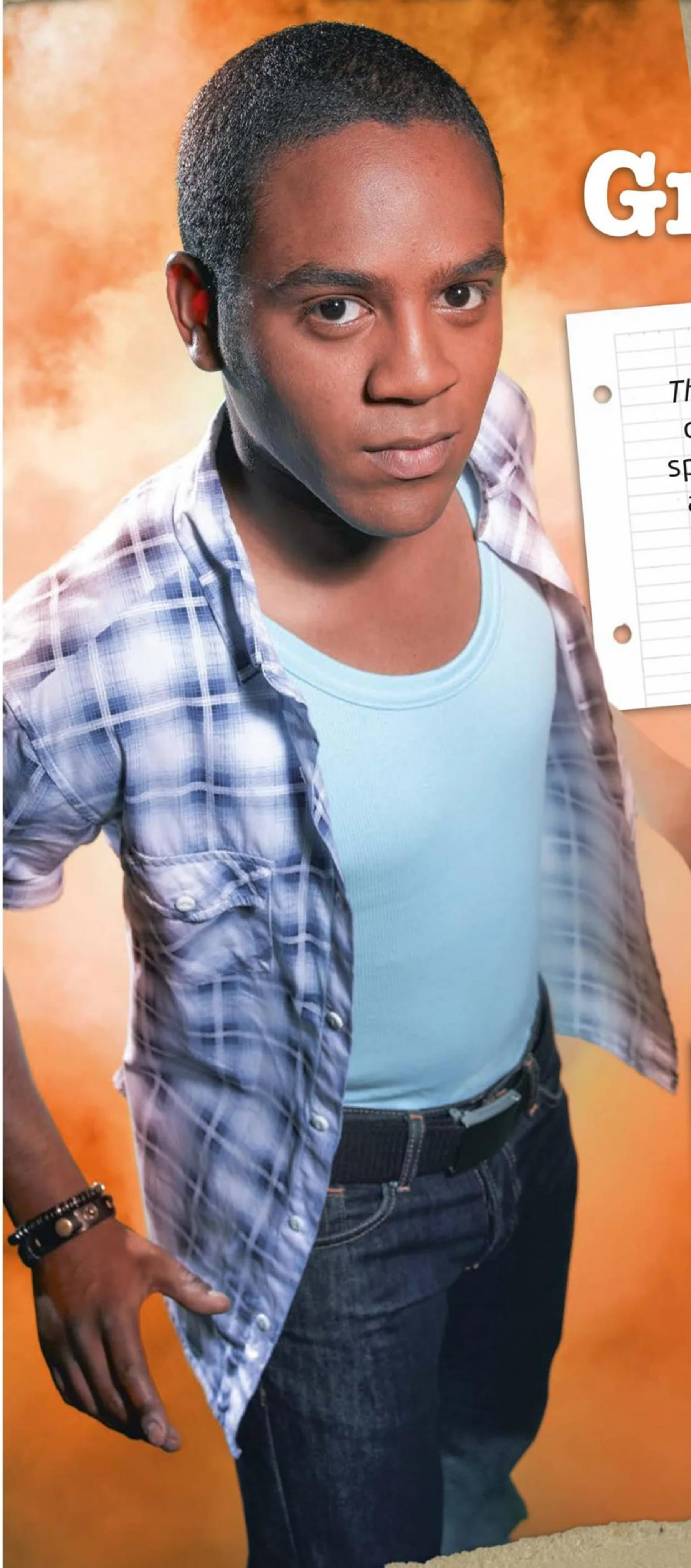
Oh, and this was Nicholas Courtney's final outing as the Brigadier; cherish it. KATE ORMAN

ONE TO WATCH IF YOU LIKE...

Battlefield (1989)
The Brigadier's final adventure in the original run of *Doctor Who*, dragged out of happy retirement with his wife to help save the world yet again.

The Boy Who Never Grew Up

DANIEL ANTHONY – aka *The Sarah Jane Adventures'* class joker Clyde Langer – speaks to **EMILY COOK** about adolescence, ageing... and strange noises in the attic on 13 Bannerman Road.



"Back in the day, I didn't really watch *Doctor Who*," confesses Daniel Anthony. "I was 18, so I was more interested in going out and partying at that age. I'm definitely a fan now, though. The *Doctor Who* world has taken me under its wing and it's lovely."

Danny – eldest of the *Sarah Jane Adventures*' young regulars – entered the show in his late teens. "I left college at 17. I went to the BRIT School but I got a job when I was there and I couldn't do the acting job without leaving the BRITS. So I had to either say no to the job and carry on studying, or leave to do the job and start my whole two-year course again. I decided to jump out into the big wide world and pursue acting."

Then along came *Sarah Jane*. "We all grew up on that show, in a way. Most of the crew were a lot older, so we'd go to them for life advice. Lis [Sladen] gave the best advice of all. I could go to her for a lot of things. She was so calm and such a consummate professional. Her dedication was incredible. She always had her sides and her notes. I took so much from her. She was a real mother hen on set. I know everyone says this all the time, but it was like one big family. That is God's honest truth and that's why we cared so much and put a thousand per cent into it."

Is it possible to pick just one memorable behind-the-scenes moment? "Every day there was something memorable," says Danny. "There was constant laughter. It kept us all upbeat. We never felt sad on set. I can't remember ever having a bad day.

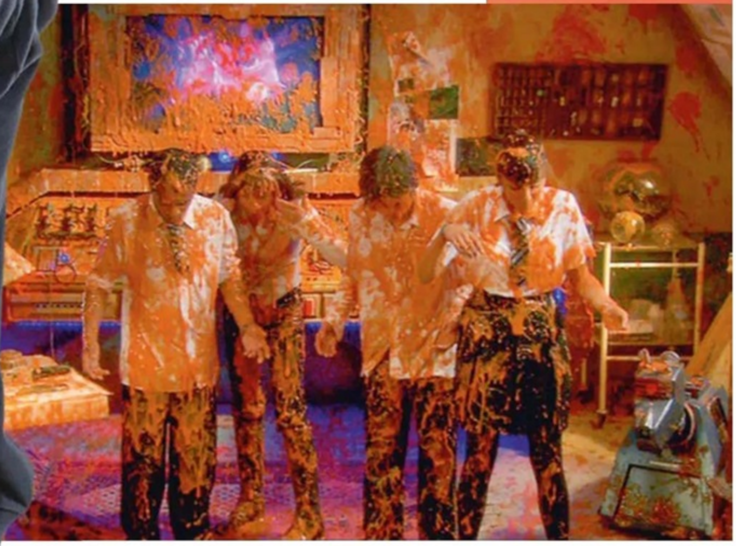
"One of the things that will always stick out for me is when we got gunged. We had it in Series 1 when the Slitheen exploded, but I remember there was another time when we were all in the attic [for the Series 3 story *The Gift*]. We were told we couldn't laugh because we had one shot at it. We managed to hold it together... until we had to hug, covered in goo, and when we hugged there was this squelch that sounded like a little fart. Obviously we're all immature, so everyone burst out laughing.

"Sometimes I watch the outtakes back," Danny continues. "I love outtakes in general, so I'll sit and relive those memories. Apparently, all the episodes are back on BBC iPlayer, so now we can re-watch everything and also grab a whole new generation of young *Sarah Jane* fans."

> "Every day there was something memorable. There was constant laughter."

Does that make Danny feel old? "You know what? I feel like Peter Pan. I really don't want to grow up. But it's so weird, because I look back to our filming days, when I used to talk to people on set who'd just moved in with their girlfriends, and I was like, 'That's so mad.' I remember being 18 and thinking, 'I just want to go out and party with my mates. I never want to live with a girl.' And now here I am living in my flat, with my girlfriend, having a great time. I like staying in, with my slippers on by the radiator, watching telly with a cup of tea. I've changed. There's a lot of younger 'baby me' still inside, though, and he does come out most days. I've just got more stubble now, I guess."

Stubble aside, Danny doesn't look like he's aged at all. "Thanks," he says, with a cheeky grin. "Yeah, my looks are serving me absolute wonders. I still occasionally get ID'd. It used to annoy me but now I absolutely love it. I was so down about turning 30, but getting ID'd now reassures me I've still got my youthful looks." →



Opposite page main image: Daniel Anthony as Clyde Langer in Series 4 of *The Sarah Jane Adventures* (2010).

Opposite page inset: Kaagh (Anthony O'Donnell) confronts Clyde in *The Last Sontaran* (2008); with Sarah Jane Smith (Elisabeth Sladen) in *The Vault of Secrets* (2010).

Above left: "We never felt sad on set. I can't remember ever having a bad day," says Daniel.

Above right: A group hug for Luke (Tommy Knight), Sarah Jane, Maria (Yasmin Paige) and Clyde in *Eye of the Gorgon* (2007).

Left: Daniel as Clyde in Series 2 (2008).

Below: Clyde, Sarah Jane, Luke and Rani (Anjli Mohindra) get gunged at the end of *The Gift* (2009).

Above left: Elisabeth Sladen, Anjli Mohindra and Daniel Anthony share a laugh between takes on *Goodbye, Sarah Jane Smith* (2010).

Above right: Ellie (Lily Loveless) and Clyde try to survive life on the streets in *The Curse of Clyde Langer* (2011).

Below: K9, Ronnie Corbett and Elisabeth Sladen – all supporting Comic Relief in 2009.

→What advice does Danny have for first-generation *SJA* fans, now in their mid to late 20s, as they hover on the brink of 30? "Don't panic! You're still young. Maybe we're no longer grapes but we're starting to turn into a fine wine, that's how I think about it. Just enjoy it, man."

Are Danny's 30s what he expected they'd be? "The honest truth is, I thought I'd be acting a bit more. Last year I did a tour with Mischief Theatre around the UK, which was such good fun. But I'm working at a pizza place at the minute. Just saving money and putting it back into my acting – headshots, that sort of stuff. Fingers crossed, I'll get another acting job soon... although I know nothing will ever be as unique as *Sarah Jane*. I've just got to get out there. But I think the realities of adult life are hitting. Now it's all about bills and paying your rent and doing your taxes – just normal life stuff."

Normal life on Earth can be an adventure, too. "Yeah, exactly!" he laughs. "And there are always these splashes of colour where I get to talk about *Sarah Jane*. I'm going to Gallifrey [the LA convention] this month. I'm really looking forward to that. I feel like I've never really stepped away from the show because people still want to talk about it. One thing I'm told a lot, which is really nice, is that the show made their childhood, or helped them through certain issues. There was an episode [*The Mark of the Berserker*] where Clyde's dad came back after his parents had split up, and it was all about Clyde dealing with that. People have told me that story really helped them. I think the stories on *Sarah Jane* got juicier and juicier as it went on. There were great writers on that show.

> "I feel like I've never really stepped away from the show because people still want to talk about it."

"It's such a wonderful, quirky community of people that love *Doctor Who*," reflects Danny. "I think it's beautiful that people can love something so much. I'm really proud that I was part of it, and the fact that it still lives on, that people still watch it now and that it's got such a special place in people's hearts... I'm glad it's never going to go away because I loved it so much.

"I will always look back with a smile on my face." **DWM**

SJA EXTRA

From Raxacoricofallapatorius with Love

In this Comic Relief mini-episode, broadcast on 13 March 2009, Sarah Jane and her friends receive an unexpected visit from a familiar-looking representative of the 'Galactic Alliance'...

As a quick charity skit this stands up surprisingly well – though guest star Ronnie Corbett comes close to demolishing the fourth wall with references to "fork-handles" and "The Two Ranis". Quite what the kids in the audience made of this cavalcade of nods and winks to the comedian's former glories is anyone's guess. But thankfully there's also plenty of slapstick and fart humour to keep younger viewers amused – leaving Corbett's lap of honour as a little something for the mums and dads. Given his ultimate reveal as a Slitheen, it's a wonder there's no mention of the Phantom Raspberry Blower.

The very simple plot involves a dastardly plan to kidnap K9, but there's lots of pleasing stuff packed into the sketch's limited running time. All the regulars willingly act as stooges to Corbett's funny man, treating the threat he poses with about equal levels of deadly seriousness. And there's some gentle humour for audiences of all ages to enjoy – not least the image of K9 being incapacitated with a big, bright yellow wheel-clamp.

"Do you know, I think that was the most bizarre five minutes of my entire life!" says Sarah Jane at the story's conclusion. "Affirmative," agrees K9 – upon which a red nose inexplicably appears on his snout and the fourth wall entirely collapses. **RICHARD UNWIN**

Prisoner of the Judoon

First broadcast **15-16 October 2009**
Written by **Phil Ford**
Directed by **Joss Agnew**

On a very busy Sunday, Sarah is kicked out of a nanotech company and possessed by an alien who's escaped from Judoon custody.

The Judoon were always prime candidates for a *Sarah Jane Adventures* appearance: a great design, well-realised, and a perfect combination of menace and humour. *Prisoner of the Judoon* exploits this to the full, forcing Rani, Clyde and Luke to team up with Captain Tybo of the 1,005th Judoon Guard (Paul Kasey, voiced by Nicholas Briggs) to track down Androvax the Annihilator (Mark Goldthorp), destroyer of 12 planets – and that's just the ones they were able to pin on him. Phil Ford's script finds a rich source of gags in Tybo's willingness to kill anyone who even vaguely obstructs his investigation, while pedantically sticking to traffic and parking regulations.

Halfway through the first episode, Sarah is inhabited by Androvax, so Elisabeth Sladen spends most of this story playing the villain – and she gets to have far more fun than she did during Sarah's blank-eyed possession by Eldrad in *The Hand of Fear* (1976). From the moment she says "Mr Smith, I need you" as if it's in quotation marks, her soft-voiced, sneering performance is the highlight of this story. Androvax hijacking a nanotech developer so he can build a getaway vehicle based on plans of the Roswell saucer is a lovely touch.

As if this wasn't enough, the story also finds a substantial role for the ever-wonderful Gita and Haresh Chandra (Mina Anwar and Ace Bhatti), trapping them inside the nanotech offices and confronting them with a Judoon platoon. From this point on, we're fully expecting something to happen to wipe their memories, or for a cover story to be released that just about plausibly explains it. But no. They remember it all – a thread that won't be resolved until we see Androvax again... **EDDIE ROBSON**

ONE TO WATCH IF YOU LIKE...

New Earth (2006)

In this episode, which opened the second series of the revived *Doctor Who*, Rose Tyler (Billie Piper) is possessed by the villainous Lady Cassandra (Zoë Wanamaker). It's another thing Rose and Sarah could have bonded over.

The Mad Woman in the Attic

First broadcast 22-23 October 2009
Written by Joseph Lidster
Directed by Alice Troughton

An elderly Rani, who's been living alone in the attic of 13 Bannerman Road, explains to a boy named Adam how everything in her life went wrong.

Feeling sidelined by Sarah Jane, Luke and Clyde, Rani follows up a tip from an old friend to investigate mysterious goings-on at an abandoned fairground. There she meets Eve, an alien girl struggling to make friends on Earth, and the two have an immediate connection.

As Eve, Eleanor Tomlinson explores a wide range of emotions and absolutely shines in this episode. The fairground in Danemouth becomes one of the most memorable locations in *The Sarah Jane Adventures,* in no small part due to the way Eve interacts with it. Elisabeth Sladen's real-life husband Brian Miller plays the fairground's caretaker and Eve's father figure, delivering a subtle performance that tugs on the heartstrings.

At its core, however, this one is all about Rani. She still feels as though the rest of the team view her as an inferior replacement for Maria, and these episodes are about how she finally acknowledges these feelings and tackles them. Anjli Mohindra carries the story, portraying Rani's conflicting emotions flawlessly. She loves her new friends and wants desperately to be accepted, but at the same time she's fed up with feeling as though she isn't enough for them. **DAISY PLANT**

ONE TO WATCH IF YOU LIKE...

The Girl Who Waited (2011)

Another harrowing story about isolation, in which Amy Pond (Karen Gillan) becomes trapped in a quarantine facility and, like the future Rani, has to grow old without her best friends...

The Wedding of Sarah Jane Smith

First broadcast **29-30 October 2009**
Written by **Gareth Roberts**
Directed by **Joss Agnew**

Sarah Jane meets the man of her dreams – but when the Trickster crashes the wedding, the Doctor is the best man to save the day.

Nothing feels more alien than the idea of Sarah Jane Smith having a boyfriend – especially one she snogs in cafés. But if it's going to happen, then Peter Dalton (Nigel Havers) seems like the perfect man for the job.

The first half of the first episode builds Sarah and Peter's romance quite slowly, so we really need the subplot about a pesky alien slug to keep the youngest viewers engaged. But once Peter places a mind-controlling engagement ring on Sarah's finger, we know she's in trouble. Is that a feminist subtext, or are we reading too much into this?

Soon Sarah Jane is standing at the altar, looking breathtakingly lovely, when, right on cue, the Doctor bursts in at the head of a time storm. It's wonderful to see David Tennant and Elisabeth Sladen rekindling the chemistry they forged in *School Reunion* (2006). It seems incredible that we had to wait two-and-a-half series for the Doctor to make a guest appearance in Sarah Jane's show, but she'd already proved she's perfectly capable of saving the world without him.

Of course, it turns out that the whole thing was a plot by the Trickster (Paul Marc Davis) – who clearly hasn't had the memo about never wearing white to a wedding unless it's your own. Trickster and Time Lord have history, but pleasingly this is one story where the Doctor doesn't simply save the day with a sweep of his sonic screwdriver. Instead, the whole gang, plus poor doomed Peter, have to work together to reach a much more satisfying conclusion.

LISA GLEDHILL

ONE TO WATCH IF YOU LIKE...

The Wedding of River Song (2011)
The bridegroom should be dead but isn't – and as a result, everyone is trapped in a single second of no-time. Chaos threatens and everything hinges on whether the bride will complete her vows.

The Eternity Trap

First broadcast **5-6 November 2009**
Written by **Phil Ford**
Directed by **Alice Troughton**

Sarah, Clyde and Rani join a ghost hunt at Ashen Hill Manor and fall foul of a 17th-century alchemist.

Professor Rivers (Floella Benjamin) is back again, this time leading a study of paranormal energies in a house long associated with psychic activity and mysterious disappearances. The scientific explanation for the ghostly goings-on turns out to be an extraterrestrial trans-dimensional accelerator. Damaged in 1665 by the manor's owner, Lord Marchwood (Callum Blue), it's been trapping successive residents in a limbo between dimensions.

This clever rationalisation provides a great excuse for a haunted-house romp and a fresh airing of the unnerving 'Stone Tape' theory, after the eponymous Nigel Kneale TV play of 1972. Admittedly, there's a tendency for the characters to keep saying there's no such thing as ghosts, they don't believe in ghosts, or they aren't afraid of ghosts, which rather over-eggs the poltergeist pudding. But the exploration of the house and the various paranormal manifestations are really quite creepy for a CBBC series, resulting in a solidly spooky runaround, complete with eerie encounters of the *Scooby-Doo* kind.

Donald Sumpter delivers a formidable performance as the malevolent alien alchemist, Erasmus Darkening. It's a welcome return for an actor who was previously seen in *The Wheel in Space* (1968) and *The Sea Devils* (1972), and subsequently as the Time Lord President in *Hell Bent* (2015).

There's also an inspired musical homage that will probably have been lost on the original target audience. The tune that Clyde and Rani mysteriously hear in the garden is *Midnight, the Stars and You*, performed by Ray Noble and his Orchestra. This is the same piece so memorably heard in the Overlook Hotel's ghostly ballroom in Stanley Kubrick's 1980 film *The Shining* – arguably the most terrifying haunted house of them all.

CHRIS BENTLEY

ONE TO WATCH IF YOU LIKE...

Hide (2013)
In which the Eleventh Doctor (Matt Smith) and Clara (Jenna Coleman) also take part in a *Stone Tape*-style ghost hunt at a spooky old house harbouring a gateway to another dimension.

Mona Lisa's Revenge

First broadcast **12-13 November 2009**
Written by **Phil Ford**
Directed by **Joss Agnew**

When the world's most famous painting comes to life as a gun-toting Manc with attitude, she plans to release her monstrous brother and plunge the world into a chaos of madness and lava.

Suranne Jones' unashamedly large-scale performance dominates this adventure, but it isn't really the sort of role that lends itself to subtlety. With her bleached-out eyebrows, delicate chiffon headscarf and gutsy dialogue, La Gioconda pouts and preens her way through every menacing moment.

In contrast, Jeff Rawle deftly shifts misguided museum curator Mr Harding from pomposity to weakness to bravery and back again, keeping his conflicted character just the right side of believable. He even manages to squeeze in a metatextual reference to 2009's *Planet of the Dead* ("That cup of Athelstan fiasco at Easter"), without making it sound forced.

Sarah Jane spends most of this adventure trapped in an oil painting while her young friends take their turn at saving the world. It's a particularly strong story for Clyde and Luke, whose close friendship and complementary talents – art and science – ultimately save the day. But among all the running around and shooting, there's still room for a well-judged subplot in which Luke and Sarah Jane navigate their way through the emotional minefield of adolescence and parenting.

This story has fewer spectacular effects than some other adventures, relying instead on performance, a clue-puzzle plot and a hinted-at but never fully revealed monster in the cellar. In fact, it has something to appeal to audiences of all ages. **LISA GLEDHILL**

ONE TO WATCH IF YOU LIKE...

City of Death (1979)

Count Scarlioni's daring plan must have been a rare moment of excitement in the sentient painting's life of silent immobility... But is she the one who hung in the Louvre until 1979? Or the one who spent 500 years bricked up in a dark cellar before watching her sisters burn? It's no wonder she's mad.

The Gift

First broadcast **19-20 November 2009**
Written by **Rupert Laight**
Directed by **Alice Troughton**

An alien plant gifted by relatives of the Slitheen infects Luke and endangers the world.

Beware Blathereen bearing gifts! The Slitheen are back, only to be quickly defeated by their relatives, voiced by the perfectly cast Simon Callow and Miriam Margolyes. The Blathereen appear to be friendly, bestowing a gift of the super-plant known as Rakweed on Sarah Jane, but all is not as it seems.

With Luke infected by Rakweed spores, Sarah Jane is single-mindedly focused on saving her son. She teleports to Antarctica to confront the Blathereen aboard their spaceship, armed with a fearsome-looking weapon that turns out to be just a squirt gun filled with vinegar.

Meanwhile, Clyde and Rani are faced with a daunting task of a different kind – passing a biology GCSE. Clyde's attempt to cheat by using K9 stretches credibility, given that he somehow manages to smuggle the dog into school and under his desk without anyone other than Rani suspecting a thing. Clearly their fellow classmates are remarkably unobservant. Also, post-COVID audiences may find it odd that Clyde and Rani avoid inhaling Rakweed spores by running around the school, but never once consider wearing a mask!

Look out for a delightful moment when Rani thoughtfully shields K9's ears as well as her own, and for Sarah Jane inadvertently quoting the Doctor when she laments that "There should have been another way."

Series 3 ends in style, balancing a serious threat to humanity with touches of humour, including farting aliens with terrible table manners and a spectacularly messy gunge explosion. **PAUL SCOONES**

ONE TO WATCH IF YOU LIKE...

The Seeds of Doom (1976)

Sarah Jane takes a trip to Antarctica and witnesses the effects of someone becoming infected with an alien plant. One that threatens to wipe out humankind...

Attic Electricity

Lead writer **PHIL FORD** talks to **STUART MANNING** about happy days spent dreaming up adventures for Sarah Jane Smith...

"Sarah Jane was *my* companion, growing up. She was the one that I remembered very fondly." For writer Phil Ford, bringing Sarah Jane Smith back to television in her own series was a dream assignment. "I ran into Russell [T Davies] at a BAFTA screening of [the 2005 episode] *The Parting of the Ways* and basically begged him to let me do *Doctor Who*," he recalls, grinning. "I'd just done *New Captain Scarlet* with Gerry Anderson, which both Russell and [executive producer] Julie Gardner had seen and apparently liked. A little while later, I got a call out of the blue saying that they were doing a spin-off."

When Phil arrived, the *Sarah Jane Adventures* pilot, *Invasion of the Bane*, had already been recorded. But in his role as co-producer, he would make an important contribution to shaping the series that followed, writing 11 stories along the way. "The whole idea of Sarah Jane having her own series was just really exciting, especially in terms of it being a spin-off show for kids," he explains. "This was a show that was, in some ways, harking back to the old format of *Doctor Who*, when you had serialised stories. The idea of having a cliffhanger was always attractive to me. It was something that I just wanted to embrace and get right into."

Although 2007 was a boom time for *Doctor Who*, the proliferation of projects presented unique problems. "I remember my first meeting with Matt Bouch, who was the producer on the first series of *The Sarah Jane Adventures*. I was coming up with ideas, but they were all things they were already doing on *Doctor Who* or *Torchwood*! When you pitch ideas for most shows, the only thing you have to worry about is ideas they've already got in development for that particular show. We had *Sarah Jane* and *Torchwood* as well. For a long time, I'd wanted to do something about a gorgon. So, almost in desperation, I said, 'What about a gorgon?'"

> "The whole point of Sarah Jane was that she'd learned to find wonder in everything."

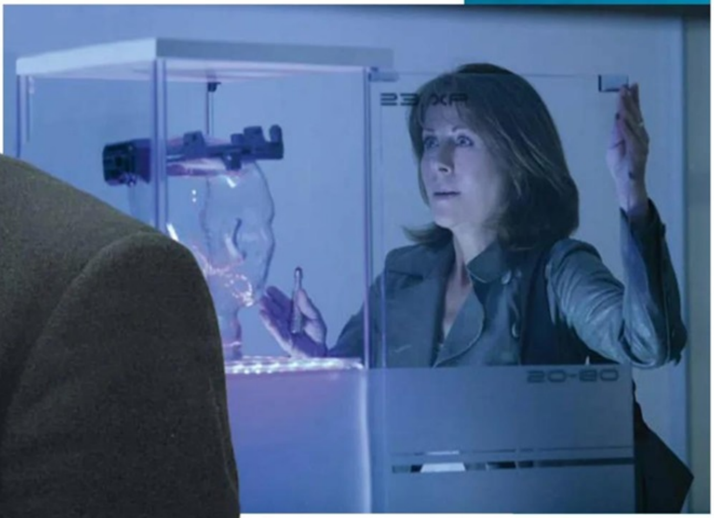
Eye of the Gorgon became the first of Phil's scripts for the show, splicing the Greek myth into a mystery about a wizened nun running an abbey. The producers loved it, but there was one little hitch… "I don't think about budgets, I leave that to clever people," Phil says wryly. "I was in Currys in Birmingham, looking to buy a fridge, when I got this phone call from them saying, 'We can't do the gorgon!' It was just going to be too expensive, this head of writhing snakes – whether it was CG or animatronic, or whatever. It just couldn't be done on the budget."

Rethinking the troublesome gorgon was a crash course that would serve Phil well. "Necessity is the mother of invention," he says, shrugging. "I said, 'Why don't we have a writhing head of lights? You know, like streaming lights? That still gives us some basis for the legend on which this is all based.' So that's what we did, and that sort of thing recurred all the way through."

Although the younger characters were often in the thick of the action, Phil believes that Elisabeth Sladen's characterisation was an important anchoring presence. "Lis was the lynchpin of the series. You probably wouldn't get away with that on any other show… having a mature woman like that on any kids' show as its main character," he suggests. "The whole point of Sarah Jane was that she'd learned, through her adventures in time and space, to find wonder in everything – even here on Earth. I think that sense of wonder makes her accessible. That was tempered with this feeling that she should really be looking after Luke and the other kids, but that gave us a wonderful head-on collision with her sense of adventure, which she had never lost. That was what the show was about – finding adventure in the smallest of things."

The series was made for a younger audience than *Doctor Who*, but Phil says the writers were under no pressure to tone down their ideas. "I remember being terrified by *The Green Death* [1973] when I was a kid," he says. "These stories, I've always felt, are our equivalent of the old fairy tales. What the fairy story, or indeed Sarah Jane in this case, teaches kids is that monsters, whatever they may be, can be overcome. There's nothing wrong with a healthy scare, but what you don't want to do is traumatise children. I don't think we ever made a false step with that, to be honest."

Phil didn't often make it to the set, but his visits sometimes sparked fruitful ideas for stories. "There was one day when we were in the woods, somewhere in deepest darkest Wales, for *The Last Sontaran*," he says. "I remember having a conversation with Lis and her talking about how she really wanted to play an evil →



Opposite page main image: Elisabeth Sladen as Sarah Jane Smith in Series 4 of *The Sarah Jane Adventures* (2010).

Opposite page inset: Mr Smith, Sarah Jane's computer, in the attic of her house on Bannerman Road; Sarah overcomes her fears in *The Day of the Clown* (2008); Sarah talks to Mr Smith in *The Wedding of Sarah Jane Smith* (2009).

Above: The Gorgon is turned to stone in Phil Ford's first script for the series, *The Eye of the Gorgon* (2007).

Left inset: Writhing lights emerge from the head of the Abbess (Audrey Ardington) in *The Eye of the Gorgon*.

Below left: Phil Ford in 2005.

Below right: Sarah with her sonic lipstick in *The Lost Boy* (2007).

Above left: Sarah Jane is possessed by Androvax in *Prisoner of the Judoon* (2009).

Above right: Clyde (Daniel Anthony) finds himself homeless in *The Curse of Clyde Langer* (2011).

Below: The attic set with its mysterious door.

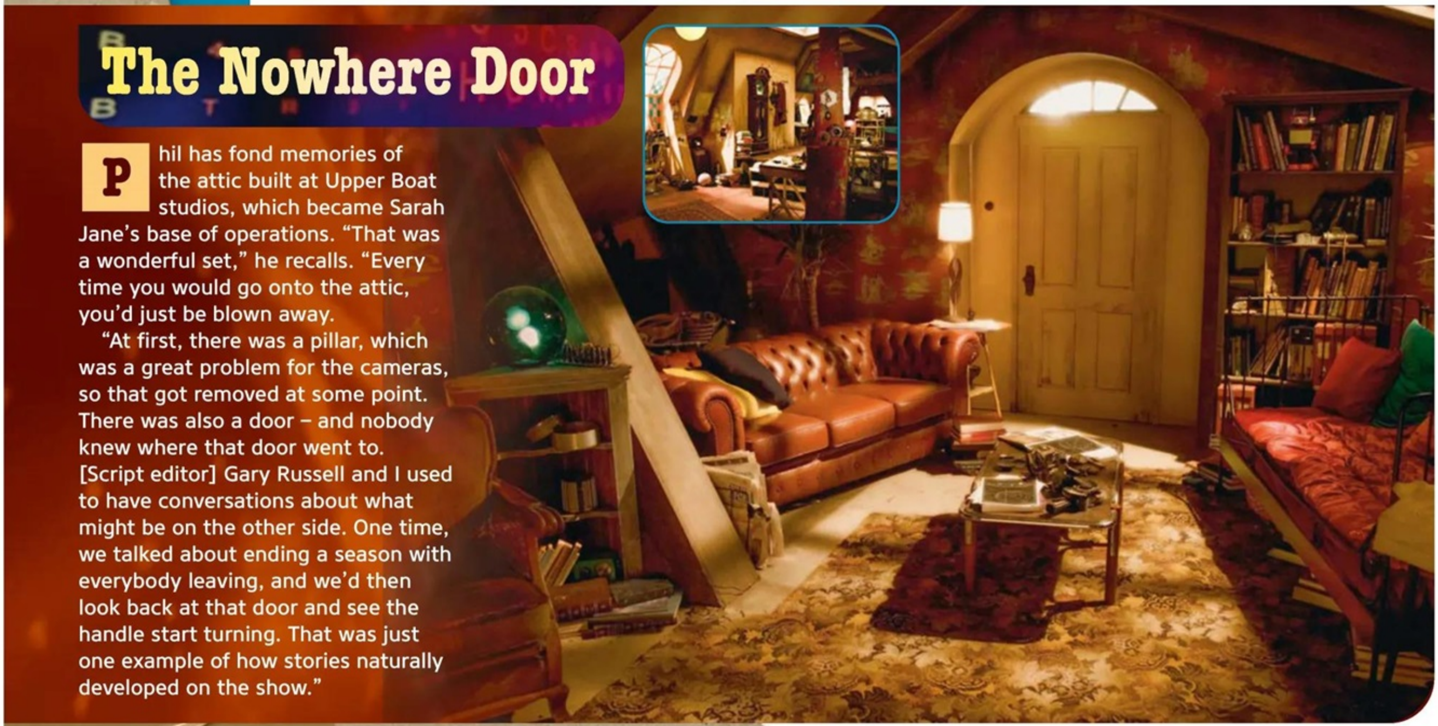
→ Sarah Jane: 'No one ever lets me play evil!' So I then wrote *Prisoner of the Judoon*, where I had the Androvax, who is the body-hopping alien, hop into Sarah Jane. Lis was *wonderful* as an evil Sarah Jane."

Although *The Sarah Jane Adventures* was often light-hearted, Phil singles out the show's darker stories as personal favourites. "I love Joe Lidster's *The Mark of the Berserker*. It's a fabulous story about a father-and-son relationship that's gone off the rails, and yet it's still a good science-fiction adventure story. Take *The Curse of Clyde Langer*, where Clyde is effectively cursed. Nobody knows him and he ends up on the streets, living as a homeless person, and it's *heart-wrenching*. Russell was always of the opinion that there's no story that you can't tell for a children's audience. He always encouraged me to not hold back, and often encouraged me to go further than I was necessarily comfortable going, as well. But those were the right calls."

The Curse of Clyde Langer was a personal highlight for Phil, who won a Writers' Guild Award for his script. "Russell had said that he wanted to do something about homelessness… but it was a question of making it work within the boundaries of the show." Phil never approached *The Sarah Jane Adventures* as an 'issue'-oriented show, but enjoyed this experiment in stretching the format. "It can be about homelessness, but it has to have that science-fiction element. It has to come about because of an alien influence," he explains. "As far as I'm concerned, the only obligation for a children's TV show is that it should be entertaining, it should be accessible, and it shouldn't talk down to kids. That element of writing for children is very easy to do badly."

> "Russell was always of the opinion that there's no story that you can't tell for a children's audience."

Phil says he hasn't rewatched *The Sarah Jane Adventures* very much in the years since making the series, but adds that he isn't at all surprised by its new lease of life on BBC iPlayer. "One of the wonderful things about *The Sarah Jane Adventures* – and there are many – is that we had great ambition," he says. "We had ambition for the storytelling and ambition from everyone making the show. We never wanted it to simply be a show for kids." **DWM**



The Nowhere Door

Phil has fond memories of the attic built at Upper Boat studios, which became Sarah Jane's base of operations. "That was a wonderful set," he recalls. "Every time you would go onto the attic, you'd just be blown away.

"At first, there was a pillar, which was a great problem for the cameras, so that got removed at some point. There was also a door – and nobody knew where that door went to. [Script editor] Gary Russell and I used to have conversations about what might be on the other side. One time, we talked about ending a season with everybody leaving, and we'd then look back at that door and see the handle start turning. That was just one example of how stories naturally developed on the show."

The Nightmare Man

First broadcast 11-12 October 2010
Written by Joseph Lidster
Directed by Joss Agnew

As Luke prepares to leave for university, he's being haunted by nightmares. The only problem is, he doesn't dream...

As a children's show, *The Sarah Jane Adventures* always knew exactly how far it could go when scaring a young audience. *The Nightmare Man* shares its title with a 1981 BBC horror serial (directed by Douglas Camfield, from a screenplay by Robert Holmes) and some of its themes with ITV's 1979-82 sci-fi series *Sapphire and Steel*. Both went out in evening timeslots and thrilled many younger viewers, but they were in no sense aimed at them. Luke's battle with the entity behind his bad dreams, however, taps into fears that any teenager can relate to – anxiety about leaving home, uncertainty over exam results, and a nagging suspicion that everyone secretly hates you.

Yet Joseph Lidster – who contributed to Big Finish's *Sapphire and Steel* revival – doesn't limit these anxieties, making them universal instead. From Clyde's rumination that Luke "just needs to get used to us not being around", right up to the hints of 'be careful what you wish for' in Rani's nightmare (with Doon Mackichan channelling her robotic newsreader 'Collaterlie Sisters' from the 1994 comedy series *The Day Today*), there's something to resonate with everyone. What's more, it opens with an amusing send-up of one of *The Sarah Jane Adventures*' endearing clichés as a gloating Slitheen is defeated with sarcastic gags and a convenient bucket of vinegar, before ending up as a comically gooey mess. Things can only get scarier from there.

The digicam that Luke records his thoughts on may now feel as dated as Martha Jones' MySpace page, but *The Nightmare Man* still strikes a chord with viewers of any age. *The Sarah Jane Adventures* was a show that grew up with its audience, and that rarely came across more powerfully than here. **TIM WORTHINGTON**

ONE TO WATCH IF YOU LIKE...

Amy's Choice (2010)
Their ambitions may differ, but the Nightmare Man and the Dream Lord – played by Toby Jones in this disturbing adventure with the Eleventh Doctor – will both give you night terrors.

The Vault of Secrets

First broadcast 18-19 October 2010
Written by Phil Ford
Directed by Joss Agnew

Androvax seeks Sarah Jane's help in accessing a secret trans-dimensional vault protected by Mister Dread and the Men in Black.

In his second and final appearance, Androvax the Veil (Mark Goldthorp) – originally in *Prisoner of the Judoon* – has learned that the only other survivors of his species are being held in cryogenic suspension aboard a Veil ship inside a trans-dimensional vault, itself hidden in a disused asylum. Having acquired one of the access discs needed to unlock the vault, he now needs Sarah Jane's help to find the other one before he expires from the toxic bite of a Moxolon Swamp Viper. Sarah Jane and the gang go along with it, at first... but, of course, there's a catch that endangers the whole planet.

Unusually, this is a sequel to *Dreamland* (see right), reintroducing the Alliance of Shades and their android agents, the Men in Black. Here we learn that the Alliance was disbanded in 1972, and Mister Dread has been guarding the vault ever since. Originally voiced by Peter Guinness in animated form, Mister Dread is perfectly embodied here by Angus Wright, and the android's hand gun has been given a significant (and rather stylish) upgrade since 1958. After a lot of running around and jokes at the expense of the local British UFO Research and Paranormal Studies Society (BURPSS) – one of whose members rather conveniently has the missing access disc – the vault is finally opened, and we're treated to an impressive pullback 'reveal' that evokes a very similar shot in Michael Mann's World War Two-set horror film *The Keep* (1983). There are also amusing nods to *The Addams Family* (1991), *Men in Black* (1997), *The X-Files* (1993-2002) and *Doctor Who*'s own *Pyramids of Mars* (1975) amid all the excitement. **CHRIS BENTLEY**

ONE TO WATCH IF YOU LIKE...

Dreamland (2009)
In this animated adventure, the Tenth Doctor meets Mister Dread and the Men in Black in 1958 Roswell, New Mexico.

Death of the Doctor

First broadcast 25-26 October 2010
Written by Russell T Davies
Directed by Ashley Way

A delegation from UNIT escorts Sarah Jane and the gang to the Doctor's funeral – but Sarah, and a certain Jo Jones, refuse to believe that their old friend is dead...

"Ventilation shafts. That takes me back. Or even forwards." Creator Russell T Davies made a joyful return to scripting *The Sarah Jane Adventures* with this heartfelt story. The premise is simple and strong, allowing plenty of breathing space to explore the effects of grief and the characters' relationships.

The pairing of Sarah Jane and her TARDIS-crew predecessor, Jo (Katy Manning), is a triumph. Sladen and Manning were old pals from the convention circuit, and the relationship between these "two wise women of the tribe" (as the Shansheeth calls them) is the undoubted highlight, surpassing even Matt Smith's star turn as the Eleventh Doctor.

Davies' characterisation of Jo as a grandmother 12 times over is exquisite – and the genius lies in what he *doesn't* change. After several decades living life to its fullest, Jo is still very much the kind-hearted, loyal, ditzy girl that audiences fell in love with in the early 1970s. Her immediate reaction on first meeting Sarah (her direct replacement) is to call her "gorgeous" and "beautiful" with breathless sincerity. Although she's slightly hurt by the Doctor's ongoing relationship with Sarah, her reaction is sweetly devoid of jealousy or resentment. By contrast, Sarah's tougher, even bitter, side is on display at its brittle best. She's delightfully snippy as she refuses to be pushed around by UNIT (or anyone).

A nostalgia-fest that also looks towards the future, with a wholesome theme of 'don't judge by appearances' and several air-punching revelations about the fate of some fan favourites, *Death of the Doctor* is a masterclass in how to make *Doctor Who*'s rich past relevant in a contemporary story. **EMMA REEVES**

ONE TO WATCH IF YOU LIKE...

The Name of the Doctor (2013)
A poignant nostalgia-fest, led by strong female characters, this episode brings old and new friends of the Doctor together to defy the possibility of his death. Featuring several clips of former Doctors, it's a celebration of the symbiotic relationship between the Doctor and his companions.

The Empty Planet

First broadcast
1-2 November 2010
Writers Gareth Roberts
Director Ashley Way

Clyde and Rani wake up one morning to discover that, along with a schoolboy named Gavin, they're the only human beings left on an otherwise empty planet Earth...

Director Ashley Way makes a virtue of what appears to be a lower budget allocation for this story, weaving a compelling and atmospheric science-fiction mystery out of empty streets, hardly any guest actors, and a couple of robot costumes.

With Sarah Jane making only brief appearances at the beginning and end, this is a tale that very much puts Clyde and Rani in the spotlight. Making the most of the opportunity, Anjli Mohindra and Daniel Anthony absolutely shine in this 'Sarah-lite' adventure; the first episode is very nearly a two-hander between the pair of them. And while this minimal cast means that the plot is essentially a whodunnit with only one suspect and very little genuine jeopardy, there's plenty of drama to be found in the interactions between our two heroes.

When finding themselves the apparent lone survivors of some sort of global incident, they ruminate initially on how they're the worst possible people from their friendship group to deal with such a mystery on their own. But then, of course, wonderful Clyde and Rani solve the conundrum themselves and save the entire population of Earth – without requiring the assistance of the former time-traveller with the supercomputer, her genius son, or even the robot dog. Hooray! **RICHARD UNWIN**

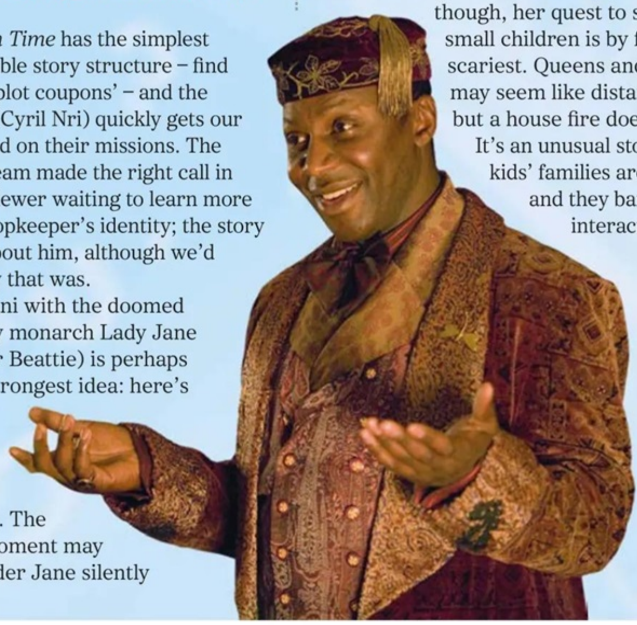
ONE TO WATCH IF YOU LIKE...

Invasion of the Dinosaurs (1974)
Although the reasons for London being deserted end up being quite different, the first episode of *Invasion of the Dinosaurs* shares an eerie vibe with *The Empty Planet*, as two pals explore the empty streets of an abandoned capital.

Lost in Time

First broadcast **8-9 November 2010**
Written by **Rupert Laight**
Directed by **Joss Agnew**

The mysterious Shopkeeper sends Sarah Jane, Rani and Clyde to different times zones to retrieve three fragments of chronosteen, a metal that could change Earth's history.



Lost in Time has the simplest possible story structure – find the 'plot coupons' – and the Shopkeeper (Cyril Nri) quickly gets our heroes started on their missions. The production team made the right call in leaving the viewer waiting to learn more about the Shopkeeper's identity; the story really isn't about him, although we'd watch a story that was.

Pairing Rani with the doomed 16th-century monarch Lady Jane Grey (Amber Beattie) is perhaps the story's strongest idea: here's a historical personage who young viewers can identify with. The tale's best moment may be when tender Jane silently upbraids the older girl for her familiarity – putting her in her place (and time).

Meanwhile, Clyde battles a group of Nazis who've landed on an English beach in 1941. Do *Doctor Who* and its spin-offs have a little bit of an addiction to the World Wars? This particular pack of Nazis are fairly ineffectual, but the hair-raising effect of that SS uniform can't be denied.

Of the trio, Sarah Jane gets the short end of the stick, left inside a Victorian house with a rather wet ghostbuster, Emily Morris (Gwyneth Keyworth). Of the three missions, though, her quest to save two small children is by far the scariest. Queens and Nazis may seem like distant fantasy, but a house fire doesn't.

It's an unusual story. The kids' families are absent, and they barely interact with their mentor Sarah Jane, although that does make them the stars of their own mini-stories. Daniel Anthony, in particular, makes us cheer Clyde's lectures to the Nazis, which might have cloyed. Perhaps it's unfair, but this grown-up viewer wishes the stakes had felt a little higher, or been a little more personal. **KATE ORMAN**

ONE TO WATCH IF YOU LIKE...

The Keys of Marinus (1964)
The First Doctor (William Hartnell) and friends are sent to multiple contrasting locations to gather together the eponymous keys and save the eponymous planet.

Goodbye, Sarah Jane Smith

First broadcast **15-16 November 2010**
Written by **Clayton Hickman** and **Gareth Roberts**
Directed by **Joss Agnew**

There's a new girl in town with a fancy car, a tame supercomputer and a track record in defeating alien menaces. Sarah Jane is feeling her age, but Ruby White is worse than a rival – she's a total monster.

Julie Graham is perfectly cast as the anti-Sarah Jane, mirroring our heroine right down to her fondness for smart jackets, tight jeans and knee-boots. She's not the type who signals her villainy with knowing looks and arched eyebrows. Instead, she plays it straight until the crucial moment when she shifts from sincere to sinister with a subtle hardening of her smile.

Sarah Jane's mental decline, and her pain as she becomes aware of the deterioration she can't prevent, is heartbreaking to watch. These are serious grown-up themes, smuggled into a kids' tea-time action adventure. In other circumstances it might look clumsy, but here the writing and performance are sensitively handled.

With Sarah Jane out of the way for much of the second half, her young friends uncharacteristically turn against each other, throwing blame and accusations in an alarming way. Anjli Mohindra and Daniel Anthony, in particular, seize the opportunity to show a wider range of emotions than usual – and Clyde's final message, when he thinks he's about to die, really brings a lump to the throat.

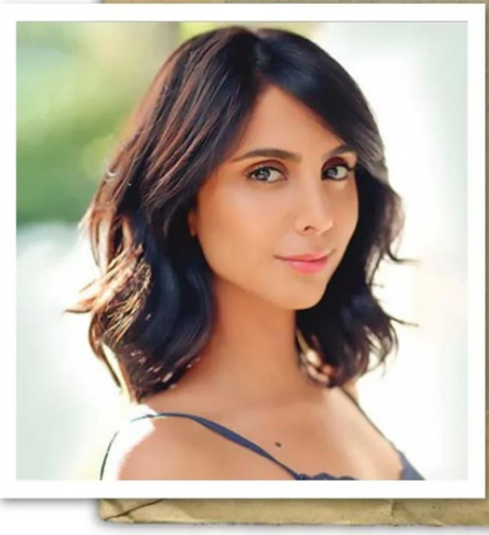
The eventual resolution may be a bit formulaic, but when a recovered Sarah Jane says "I think I can go on forever!" we absolutely, utterly want her to be right. **LISA GLEDHILL**

ONE TO WATCH IF YOU LIKE...

The Power of the Doctor (2022)
A jealous enemy attempts to absorb the very essence of our hero (Jodie Whittaker), mimics her dress sense and takes possession of everything she holds dear.

The Sarah Jane School of Life

"Good kids' TV stays with you for the rest of your life." **ANJLI MOHINDRA** celebrates the imagination and inclusivity of *The Sarah Jane Adventures*, sharing with **EMILY COOK** the life lessons she learnt while working on the show.



Not for the first time, Anjli Mohindra is in Cardiff shooting a science-fiction series. The second season of Sky's *The Lazarus Project*, in which Anjli plays Archie, is currently in production. But it was another Cardiff-based sci-fi show that launched her career 15 years ago.

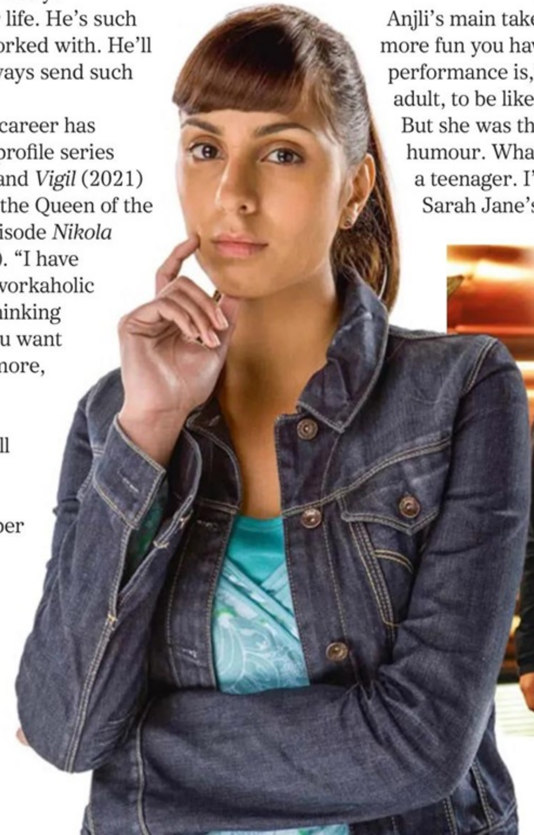
"Every time I hear that," says Anjli, "it shocks me. It feels like yesterday we made *The Sarah Jane Adventures*. I think that's because in so many ways it's such a relevant show, and so universal in terms of its emotional heartbeat. I still feel very connected to it."

Anjli played Rani Chandra from 2008 to 2011. "Our characters were so well defined that hanging out with those four – Rani, Clyde, Luke and Sarah Jane… it felt like they were your mates. They have such clear love for each other and that's testament to the writing.

> "I can really appreciate the emotional depth of Russell T Davies' writing."

"As I'm getting older," she adds, "I can really appreciate the emotional depth of Russell [T Davies]'s writing." As co-executive producer, Davies had a huge influence on the series' style. "Even though it was a children's sci-fi TV show, the subjects we were handling, like homelessness and unlikely friendships, were huge, but they were layered in so seamlessly. Russell's become a friend for life. He's such a champion of people he's worked with. He'll watch the things I do and always send such incredible support."

Since her *SJA* days, Anjli's career has flourished with roles in high-profile series including *Bodyguard* (2018) and *Vigil* (2021) – not to mention featuring as the Queen of the Skithra in the *Doctor Who* episode *Nikola Tesla's Night of Terror* (2020). "I have a tendency – as I think most workaholic creatives do – of constantly thinking about what's coming next. You want to make sure there's always more, especially if you're enjoying yourself." But if she could go back to the beginning? "I'd tell myself to be more present. Honestly, every single time I think of *Sarah Jane* I remember something new about how much I loved it. I wish I'd soaked it in even more. I knew it was special at the time, but I don't think I quite got *how* special it was. And how incredibly inclusive.



"Where I trained [the Television Workshop in Nottingham], we did a lot of improvisation and the characters weren't linked to age, race, sexuality or gender. So when I got *Sarah Jane*, I was like: 'Of course an Indian girl's a lead regular in a cast who's fighting aliens!' But after I left the show, I really felt the absence of inclusivity. Suddenly I was auditioning for the repressed Indian girl whose parents won't let her have a white boyfriend, or the parents that want their daughter to be a doctor but she dreams of running away to join the circus. It just wasn't as imaginative, creative and inclusive as *The Sarah Jane Adventures*. The casting director, Andy Pryor, is so behind those choices. What a legend."

Landing the role of Rani back in 2008 was, as Anjli puts it, "like getting a ticket to Hogwarts. It was very early days for me. I'd done a bit on *Coronation Street* and *The Inbetweeners*, so I'd been on TV sets for a couple of days, but I hadn't really played a proper character, if you like. And then I found myself in this magical place where we were making something incredible. My friends were going to university or taking gap years or getting into proper employment, so it was sort of my university. It was like life school: it was how I learnt to work professionally."

Anjli's main takeaway from *SJA* life school? "The more fun you have, the more twinkly everyone's performance is," she says. "I expected Lis, as the adult, to be like, 'Ssh, guys – get your act together.' But she was the one with the cheekiest sense of humour. What an incredibly disarming thing for a teenager. I'll never forget: we were parked in Sarah Jane's Figaro on Bannerman Road and →

Opposite page main image: Anjli Mohindra as Rani Chandra in Series 4 of *The Sarah Jane Adventures* (2010).

Opposite page inset: Anjli joined *The Sarah Jane Adventures* from Series 2 (2008); Samantha Bond (as Mrs Wormwood), Elisabeth Sladen (Sarah Jane Smith), Mina Anwar (Gita Chandra) and Anjli on location for *Enemy of the Bane* (2008).

Above left: "Every single time I think of *Sarah Jane* I remember something new about how much I loved it," says Anjli.

Above right: Mina Anwar, Anjli and Ace Bhatti (as Haresh Chandra) during production of *Enemy of the Bane*.

Left inset: Anjli as Archie in *The Lazarus Project* (2022).

Below left: Anjli as Rani in Series 3 (2008).

Below right: Luke (Tommy Knight), Clyde (Daniel Anthony), Rani and Sarah Jane in *Prisoner of the Judoon* (2009).

Above left: Tommy, Daniel and Anjli on set for *The Nightmare Man* (2010).

Above right: Fiona Hampton (as Lady Matilda) and Anjli during production of *Lost in Time* (2010).

Below left: Jacob Dudman narrated the piece.

Below centre: Clyde, Luke and Rani remember their late friend and mentor in *Farewell, Sarah Jane*.

Below right: Artwork by Sophie Cowdrey for the lockdown episode *Farewell, Sarah Jane* (2020).

→ Lis laughed so hard she snorted. The tiny car we were in was shaking because we were all laughing so much. I was like, 'Pinch me, this is so much fun!'

"I say the word 'fun' a lot, but it was also tough, filming for 12 or 13 hours every single day, sometimes on night shoots, sometimes at Trefil Quarry, which is always freezing and windy. But I learnt what it took to be an actor and I realised it really was for me. I learnt that, if you love your job, you take all the bumps and difficult hours because it's all worth it in the end."

> "I learnt what it took to be an actor and I realised it really was for me."

What's it like re-watching your teenage self on screen? "It's odd. It's like a time capsule of who I was then; there's something beautiful about that. But it can be a bit... what's the word? Embarrassing. Our teenage years, the fashion trends, the things we did... I had a DIY fringe for a couple of episodes. The hair and make-up team were like, 'What have you done?!' I was a massive fan of *Skins* and someone had a banging fringe in that, so I gave myself a fringe too, without having any sense of what it would mean for continuity. Everybody was lovely about it.

"I can see how young I was at heart, how I was learning the ropes as an actor. But I can also see I had a great instinct and I can see myself grow through the series. Teenage me would be chuffed I'm still acting, but also really excited that I've made writing something I do professionally."

In 2016, she won a place on the Royal Court's Young Writers' Programme, and made her writing debut with *The People Under the Moon* (2020), a short film produced entirely during lockdown. "I've been a pipe-dream writer for longer than I've been an actor," she says. "When I was seven, I had to do a jungle colouring sheet for my homework, but instead of just colouring it in, I stayed up till two in the morning writing a whole story about these animals. I think about that a lot because clearly it was in me. I wanted to take things from my imagination and breathe written life into them."

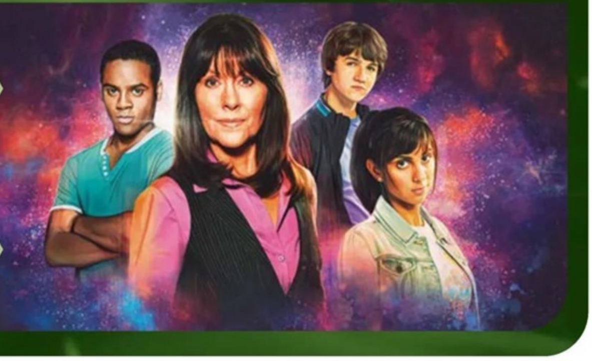
Anjli's future is bright, but she's regularly reminded of highlights from the past. "I was in a restaurant recently, and there was a table of people in their late 20s. As I left, one of them was like: 'We're all wondering, are you Rani from *The Sarah Jane Adventures*?' I was like: 'Oh my God, yes I am!' It's touching because we're all adults now, and it feels like a journey we all went on together a long time ago. It's like: 'Wow, you were there. You were watching it while we were making it. That's really cool, thanks for remembering.'

"Really good kids' TV stays with you for the rest of your life," she adds. "I think of *Tracey Beaker*, *The Queen's Nose*, *Bernard's Watch*... all those fantastic shows and their morals that stick with you."

And how about *The Sarah Jane Adventures*? "What an honour," she says, "to have been in such a brilliant children's TV show." **DWM**

Farewell, Sarah Jane

Sarah's friends and family gather at her funeral to say goodbye.



Farewell, Sarah Jane is a highly unusual piece, produced under lockdown conditions in 2020 and released online to mark the ninth anniversary of Elisabeth Sladen's death. Yet somehow it couldn't be more perfect.

Linked together by Jacob Dudman's charming in-vision narration, it comprises a series of monologues, written by Russell T Davies in beautiful prose that contains whole worlds in every line. The adventure with the Trickster at Sarah Jane's funeral sounds thrilling – but there's no time to dwell on it. And that's fine, because the self-filmed individual sequences slot together so well.

We're treated to Jo Jones (Katy Manning) speculating on both of the Doctor's hearts breaking, Gita Chandra (Mina Anwar) speaking of the effect Sarah had on her daughter, and Ace (Sophie Aldred) recalling how the Doctor missed Miss Smith most "out of all the people in this whole wide universe". It would take a hard heart indeed to reach this point without being moved, but the subsequent three pieces, from Sladen's co-stars Daniel Anthony, Tommy Knight and Anjli Mohindra, are on a whole other level of tear-jerking catharsis.

Now grown up, each of the 'kids' gives a spellbinding performance. Hearing about Sarah Jane recognising Clyde's potential, or helping Luke to find a husband, is deeply touching. And then, finally, there's Rani – telling of a story that never ends. Of Sarah Jane, and the Doctor, in the TARDIS, travelling through space and time, forever. **RICHARD UNWIN**

Sky

First broadcast **3-4 October 2011**
Written by **Phil Ford**
Directed by **Ashley Way**

Sarah is entrusted with protecting a baby girl who's being hunted by opposing forces in an interplanetary war.

The sadly truncated final season of *The Sarah Jane Adventures* opens with the introduction of a new main character, an artificially grown alien child bio-engineered as a doomsday weapon in the centuries-long war between Fleshkind and Metalkind. When both sides come to Earth in search of the child, Sarah Jane takes on the mantle of her protector and, ultimately, adoptive mother, naming her Sky. Brilliant casting introduces the talented 12-year-old Sinead Michael as the fully grown Sky; her winning performance is the absolute highlight of these two episodes.

Elsewhere, there's also the third (and final) appearance of Professor Rivers (Floella Benjamin) from the Pharos Institute, here investigating the junkyard crash site of a meteor that turns out to be a Metalkind assassin (Paul Kasey, voiced by Will McLeod). "Wait for me – I'm in wellingtons," Rivers cries as Sarah and Rani race off after a tramp, surely a contender for best line of the series.

Of course, the whole thing is reminiscent of *The Terminator* (1984), and it knows it. Fleshkind dominatrix Miss Myers (Christine Stephen-Daly) arrives in a sparkling ball of light that matches the mode of time travel in James Cameron's film; she delivers a variation on the franchise's "Come with me if you want to live" catchphrase; and the biometalloid assassin is essentially Arnold Schwarzenegger's T-800 crossed with the eponymous alien hunter from *Predator* (1987).

Unfortunately, Sarah never did find out who the Shopkeeper (Cyril Nri) was. Returning from *Lost in Time*, his brief cameo as Sky's benefactor in the final scenes was all set to have been explained in the (unmade) Series 5 finale, so he and his macaw are left as something of an enigma here. But at least we know what to call a man wearing paper trousers.

CHRIS BENTLEY

ONE TO WATCH IF YOU LIKE...

Fear Her (2006)
In this Tenth Doctor adventure, a little lost alien gives another 12-year-old girl the power to make the people in her drawings disappear.

The Curse of Clyde Langer

First broadcast **10-11 October 2011**
Written by **Phil Ford**
Directed by **Ashley Way**

When a 'curse' from a malevolent alien trapped in a totem pole triggers his friends and family to disown him, Clyde is chucked onto the streets.

This episode is a great character study of the indomitable Clyde, and likely hits harder because he's a young person of colour. The convoluted opening features a Douglas Adams-style fish storm and Clyde's finger picking up a cursed splinter from an evil totem pole, after which the story quickly turns dark. Suddenly, Clyde's name invokes vicious disgust. It's brutal to watch his loved ones thrust him away with such ferocity, especially Sarah Jane and his own mother.

Clyde's personal dystopia is so tense and compelling, it's easy to forget that logic is only lightly airbrushed into the story's set-up. Utterly ostracised from his friends and family, Clyde is rescued from a miserable night in the rain by Ellie (Lily Loveless), a teenager living on the streets who's untainted by the knowledge of his name. They shelter at an encampment under a bridge and scrounge dinners at a soup kitchen. The episode highlights teen homelessness in a humanising way; though the handling of the subject is sometimes a little on-the-nose, it's done with compassion.

The story leans into Clyde's sweet bond with the delightfully alien Sky, whose otherworldly biology spares her from his curse. Clyde and Ellie share some tender moments, too. But when he runs off to right the wrongs, an unresolved tragedy of errors leaves Ellie, most likely, with a lifelong belief that Clyde has continued the cycle of abandonment. Naturally, the day is saved, but the ending is bittersweet.

REECY PONTIFF

ONE TO WATCH IF YOU LIKE...

The Curse of Fenric (1989)
An evil spirit trapped in an ancient artefact curses the life of a West London teenager – the Seventh Doctor's companion, Ace (Sophie Aldred).

The Man Who Never Was

First broadcast **17-18 October 2011**
Written by **Gareth Roberts**
Directed by **Joss Agnew**

Sarah Jane investigates the launch of the hi-tech Serf Board gadget, only to discover that there's less to its picture-perfect inventor, Joseph, than meets the eye.

Goodbyes aren't Sarah Jane's thing. *The Hand of Fear* (1976) isn't a farewell story until its final moments, and neither is *The Man Who Never Was*, which was elevated into a finale by circumstance rather than design. But fittingly, Sarah's last bow sees her back where she began, in roving journalist mode – every bit as inquisitive and tenacious as the young woman we first met in *The Time Warrior* (1973-74).

Like the best of *The Sarah Jane Adventures*, the story balances whimsy with sharper moments. It has a boo-hiss villain lurking on the sidelines, as our heroes uncover the truth about Steve Jobs-alike tech guru Joseph Serf (Mark Aiken) – in reality, a glitchy computer projection operated by the Skullions, a gaggle of comedy aliens squabbling below stairs.

But the silliness gives way to pathos, as it becomes clear that the aliens are actually trafficked slave workers. It's a story with a dark heart but a light touch, making room for a high-farce climax in which Sky and Luke disrupt Serf's launch speech, gleefully reducing him to a hapless *Thunderbirds* puppet spouting nonsense to set the Skullions free.

And that's where we end. Some last-minute re-editing and a borrowed voiceover from Elisabeth Sladen attempts to engineer a goodbye, but, in truth, it isn't necessary. The paths ahead for the characters are clear. There's the growing attraction between Clyde and Rani (hashtag Clani), Luke and Sky's tentative first steps as siblings, and Sarah herself, happily surrounded by friends and family.

Of course, their adventures will continue. Rumour has it that Sarah Jane Smith died, but we don't believe it, and nor should you.
STUART MANNING

ONE TO WATCH IF YOU LIKE…

Planet of the Ood (2008)
Our heroes bring down a shady corporation with a slimy boss, while liberating some endearingly odd aliens.

The Unmade Stories

The fifth series of* The Sarah Jane Adventures *was only half completed at the time of Elisabeth Sladen's death in April 2011. What would have happened in the remaining three stories?

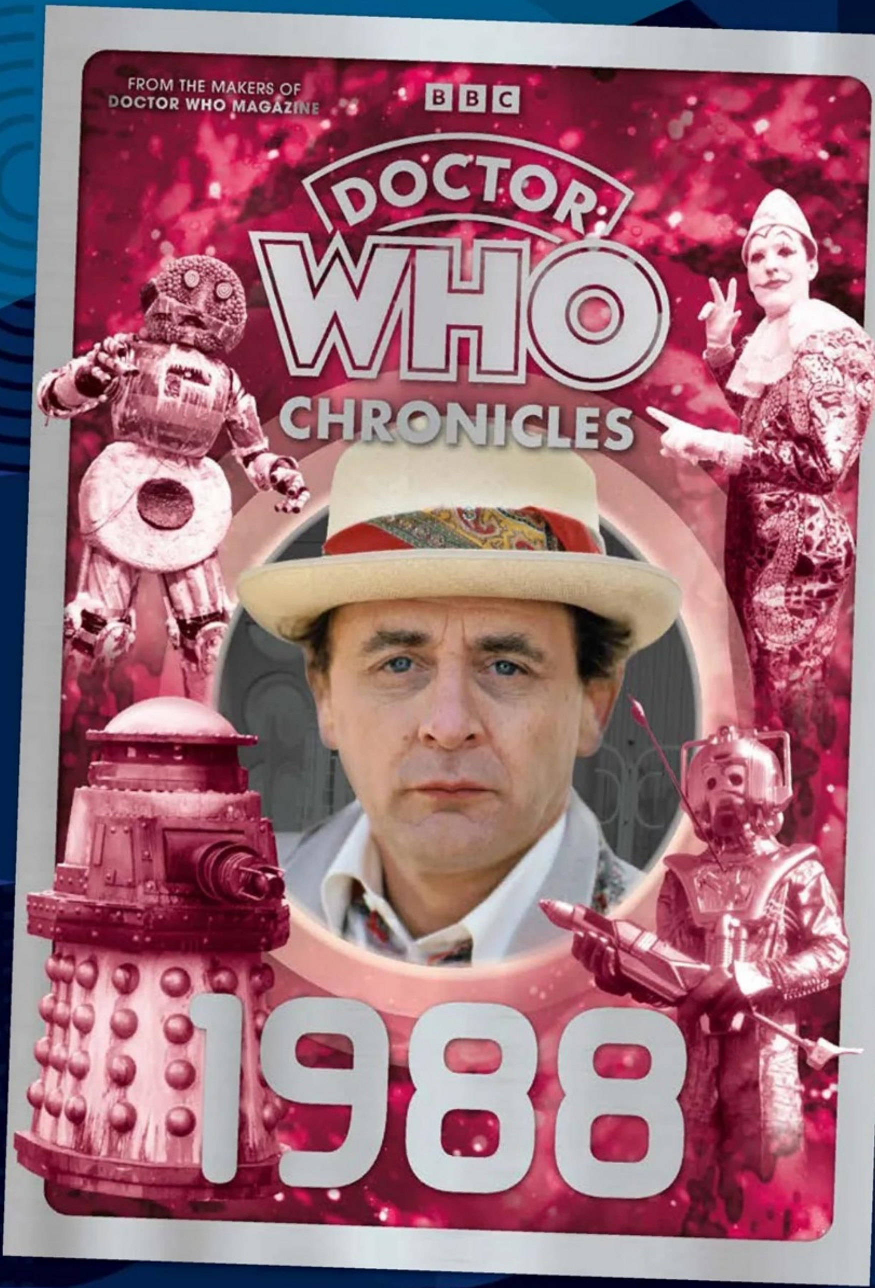
Meet Mr Smith, which had been scripted in full by Gareth Roberts and Clayton Hickman, sprang from a premise the production team had been considering since the first series: supercomputer Mr Smith taking on human form, with regular voice actor Alexander Armstrong playing him in person for one adventure only. This would have occurred when Mr Smith absorbed a burst of mutagen energy, destroying his Xylok crystal in the process. The incident was the work of crooked alien 'entrepreneur' Ozmo, who manipulated Mr Smith to undertake robberies for him.

Also fully scripted, Phil Ford's *The Thirteenth Floor* was set in a 20-storey office block, home to the *London Evening Messenger*, a newspaper Sarah Jane used to write for. Rani would have gone there for her first work experience job, only for she and Clyde to discover the building's non-existent floor 13 was a portal to the Neverside, with the lift doors opening on a misty forest. In 2013, the concept was reworked, under the same title, for the second series of *Wizards Vs Aliens* – with an entirely new script.

The finale would have been by Russell T Davies, who called it *The Battle of Bannerman Road*. Sky was always conceived as a one-season character, and this would have wrapped up her storyline by revealing that, unknown to her, she was the daughter of the Trickster.

With many elements up in the air, including the possible departures of Daniel Anthony and Anjli Mohindra, *Battle* was never even storylined – but Davies was planning returns for Jo Jones, Santiago, the Shopkeeper and Professor Rivers. He wanted 13 Bannerman Road to transform into the Trickster's Tower, where the final showdown would take place. "I was very tempted to blow up the house and Mr Smith at the end," he told Doctor Who Magazine, "leaving us with a clean slate for Series 6…"
EDDIE ROBSON

Explore the landmark years of *Doctor Who*'s history...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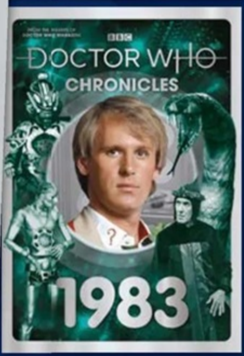
BBC
DOCTOR WHO
CHRONICLES
1983

BBC
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CHRONICLES
2007

THE DIARY OF
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REMEMBRANCE OF THE DALEKS

HAPPY
DOWN THE TUBE

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VISUAL THINKING

SIÂN REYNISH is the VFX co-ordinator on the new episodes of *Doctor Who*. She tells **NICK SETCHFIELD** about her responsibilities, and her very personal connection to the series...

Above: Siân Reynish, *Doctor Who*'s new VFX co-ordinator.

Below: Elisabeth Sladen (as Sarah Jane Smith) and Yasmin Paige (Maria Jackson) on the Bannerman Road attic set in *Invasion of the Bane* (2007), the pilot episode for *The Sarah Jane Adventures*.

"You have it in you to be a fine co-ordinator," the Fifth Doctor told Tegan in his 1982 debut story, *Castrovalva*. He could have offered exactly the same encouragement to Siân Reynish, who joined the world of *Doctor Who* as a runner on *Invasion of the Bane*, the pilot for *The Sarah Jane Adventures*, and now takes on the role of VFX co-ordinator.

"Learning a whole other department is really keeping me on my toes," says Siân, who liaises between the production team and independent effects houses. "It really is like no other show I've worked on. But it never feels like work. It feels like everyone really wants to do it, to get a great end goal."

Making TV is in Siân's blood. "I grew up in Pontypridd, which is like five minutes away from Upper Boat Studios, where we used to film *Doctor Who*, *Sarah Jane* and *Torchwood*. I always knew I'd love to work in television. I didn't know in what capacity, but I knew I loved it. I always remember going to pick up my older brother with my dad and driving past Broadcasting House in Cardiff, thinking: 'Oh my gosh – that would be my everything!'"

Hi Siân! How does it feel to be back in the world of *Doctor Who*?
It's amazing! It's like going home to family, really. My first ever job in television was the *Sarah Jane Adventures* pilot, way back in 2006, and then I went on to *Doctor Who* as a production runner, then back to *Sarah Jane* as a production secretary. And then I did *Torchwood*. To come back, with Russell [T Davies], Julie [Gardner] and Phil [Collinson], is just like going home.

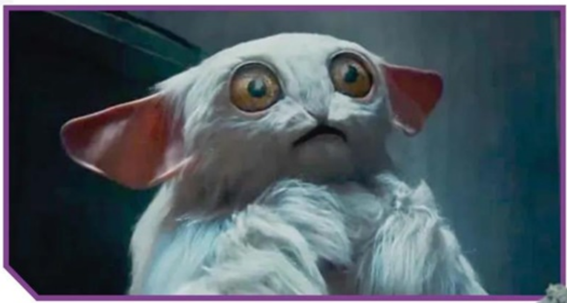
We imagine Bad Wolf is buzzing right now...
It really is. It's great that we've got the mix of old-school people and new creatives as well. With *Doctor Who* under this team, with the passion and the writing that we have, I'm thoroughly confident it will do well.

So what does a VFX co-ordinator do?
Basically, it's doing the normal co-ordinating work, organising meetings – and there are lots of meetings! With visual effects we're obviously following it through into post-production as well. Once the episode has been signed off, it goes to whichever effects house, whichever vendor, we're using. We use different ones for different episodes. They work their magic and then they send us the footage back for review, and everyone gives their creative comments. I take notes of what everyone's saying, which is quite challenging, because there's a lot of strong and sometimes conflicting opinions. I have to keep track of what people are saying and give the feedback to the vendor in a concise and proper format. I feel so lucky that we get to see another aspect of what's happening. When you're watching at home, think of the amount of conversations we've had over how much the Meep blinks!

> **"In the Christmas Special we're shooting with drones on the set, which no one's done before."**

What excites you about the future of the show visually?
We're using top of the range technology, the kind that Marvel films use, to make *Doctor Who* in Wales, which I think is pretty spectacular. It means *Doctor Who* is at the forefront of pushing the boundaries. And in the Christmas Special we're shooting with drones on the set, which no one's done before. Because of the way the Doctor races erratically around the TARDIS, it's amazing to have those sort of shots.

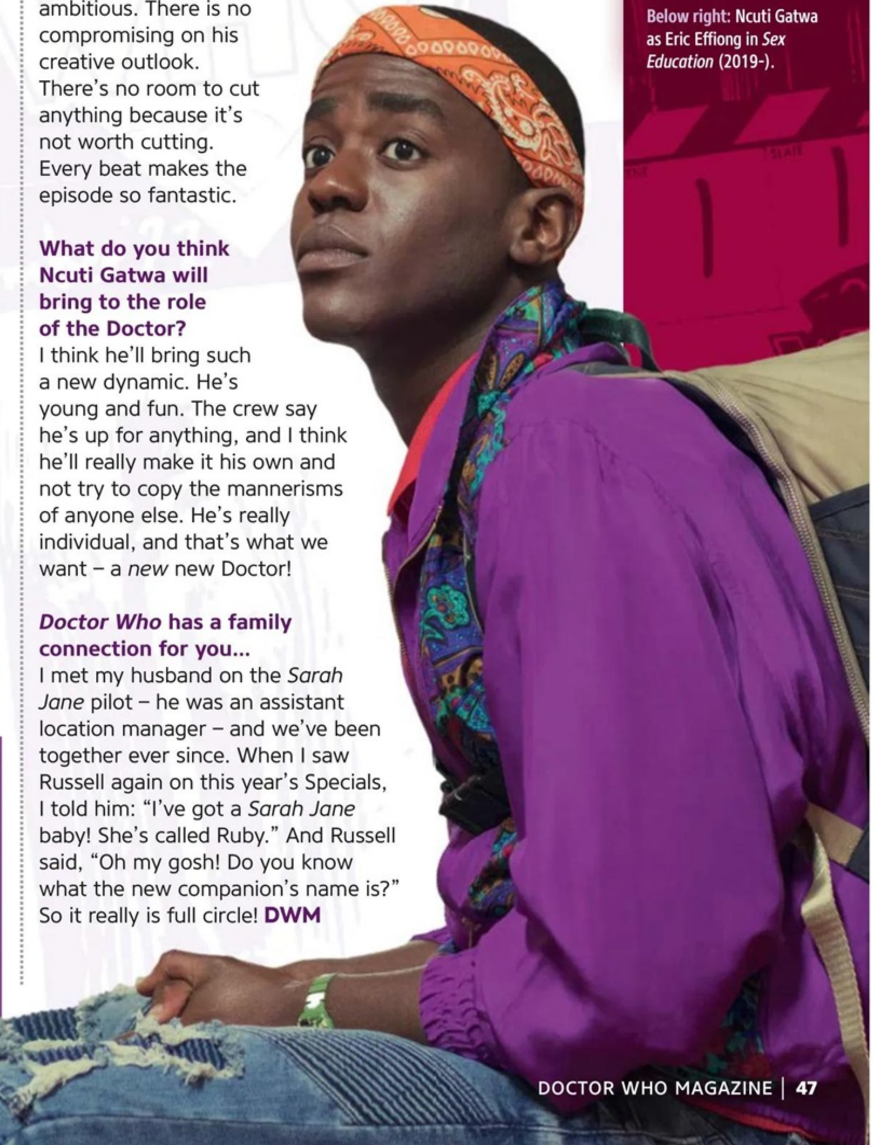
What excites you about Russell's vision for the series?
He's not scared of anything. The scripts are so, so ambitious. There is no compromising on his creative outlook. There's no room to cut anything because it's not worth cutting. Every beat makes the episode so fantastic.



THE SARAH JANE ADVENTURES – SPECIAL
ROLL 37A
SLATE 444
TAKE 1
PRODUCER SUSIE LIGGAT
DIRECTOR COLIN TEAGUE
D.O.P. JOHN SORAPURE
DATE 04/10/06

What do you think Ncuti Gatwa will bring to the role of the Doctor?
I think he'll bring such a new dynamic. He's young and fun. The crew say he's up for anything, and I think he'll really make it his own and not try to copy the mannerisms of anyone else. He's really individual, and that's what we want – a *new* new Doctor!

***Doctor Who* has a family connection for you...**
I met my husband on the *Sarah Jane* pilot – he was an assistant location manager – and we've been together ever since. When I saw Russell again on this year's Specials, I told him: "I've got a *Sarah Jane* baby! She's called Ruby." And Russell said, "Oh my gosh! Do you know what the new companion's name is?" So it really is full circle! **DWM**



Above: Recording a sequence for *Silence in the Library* (2008), the first *Doctor Who* episode Siân worked on as a production runner – with David Tennant (as the Doctor), Catherine Tate (Donna Noble), Alex Kingston (River Song), Jessika Williams (Anita) and O-T Fagbenle ('Other Dave').

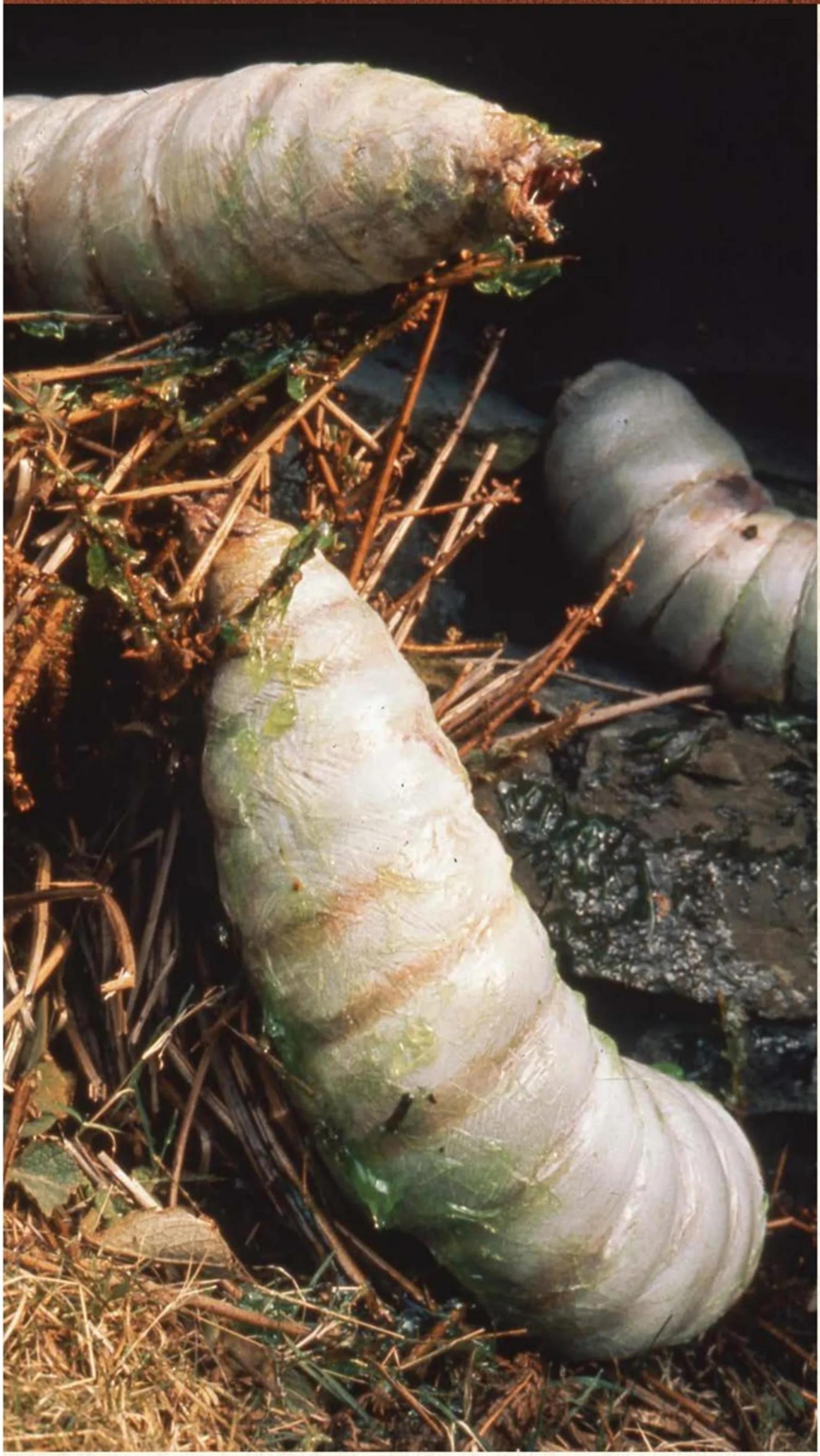
Left: Yasmin Paige prepares to record a scene for *Invasion of the Bane*.

Below left: The Meep, as seen in the *Doctor Who* trailer broadcast on Christmas Day 2022.

Below right: Ncuti Gatwa as Eric Effiong in *Sex Education* (2019-).

60 Objects, 60 Years

1973 to 1977: Giant Maggot to K9



JAMIE LENMAN's ongoing mission is to catalogue one *Doctor Who* object for every year of its existence – among them props, collectables and personal mementos...

1973

Giant maggot

If 1973's *The Green Death* had been an episode of the US sitcom *Friends*, it would have been called *The One with the Giant Maggots*. Indeed, for most people who saw it on first broadcast, it will always be *The One with the Giant Maggots*. Not *The One Where the Doctor Gets His Hearts Broken*, or *The One Where He Dresses Up as a Bristly Milkman and a Cleaning Lady*. No, it's the maggots that stick in the memory.

And with good reason. Model maker Colin Mapson's horrific puppets were among the most gruesome creations ever realised for the series, boasting an all-too realistic sheen of sliminess that almost eluded their creator. "It didn't have that sort of slippery look to it," says Colin of his initial attempts. "Then I was looking around, and I looked at my lunch – and it was covered in clingfilm. So I thought, 'I'll stretch some of that over the maggot.' And it looked fantastic!"

'Fantastic' is certainly one word to describe the effect. 'Repulsive' might be another – and one that the cast of the show

may well have used, as evidenced by their reported reluctance to go anywhere near the latex larvae.

Throughout the production, three sizes of maggots were used. The largest were the snarling three-footers, with several medium-sized props created for use in the middle ground. For scenes featuring miniatures, however, the real thing was utilised on set – an extremely unpleasant experience, by all accounts. "I think we just went to a fishing shop and bought a container full of maggots," recalls Colin. "There were all sorts of flies whizzing about the place." Evidently no attempts were made to coax these buzzing pests into mid-shots of the oversized insects, and wisely so.

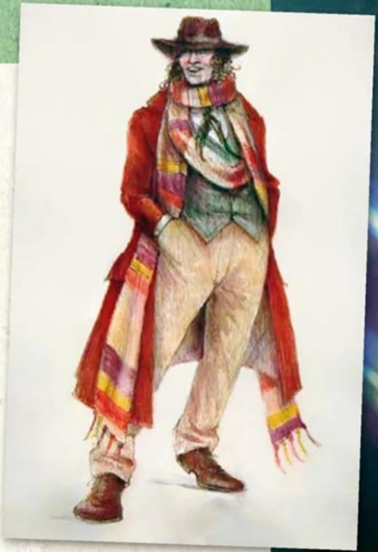
Despite the grip it held on the nation's psyche, public reaction to his work rarely reached Colin's ears – but the commendations of his colleagues certainly did. "Ron Oates was the designer on that one, and he was really pleased, which is the thing that mattered really," he says. "And obviously, the director [Michael E Briant] was pleased with them as well. I think given the time that they were used, the early 1970s, they stood up really well. I think they still stand up quite well today."

So how does it feel to know that people are *still* talking about *The One with the Maggots*? "I felt at the time they were something special, because of the various new techniques we used to make them, and they did work extremely well." Colin pauses for a moment, then adds: "I can't say I'm actually surprised – but I *am* very pleased, and very proud to have done it."

1974

Multi-coloured scarf

We all know the myth. Taking his inspiration from a poster by the Belle Époque artist Henri de Toulouse-Lautrec, costume designer James Acheson gave an assortment of wool to one Begonia Pope... who mistakenly wove every last thread into one gigantic scarf. Some variations have it that she was only supposed to choose one shade and do the whole thing in that colour, but Acheson has confirmed in various interviews that the plan all along was for a stripy, rainbow-hued affair.



The funny thing is that, for Acheson, it was just another costume among hundreds. By the time he started work started on the Fourth Doctor's first story, 1974-75's *Robot,* he'd already dressed the casts of four Jon Pertwee serials, including all prior Doctors and the villainous Omega – not to mention inventing signature looks for a wide array of alien species, most notably the enduring Sontarans. He certainly understood the importance of giving the lead player a look that would serve them well beyond their debut story, and his thoughtful conversations with Tom Baker reflected the seriousness with which he approached his task. But it's unlikely he realised that what he was creating was in fact an enduring totem, an item as recognisable as Batman's rubber cowl or Elvis' rhinestone suit – an object that symbolises an entire character even when divorced from them, one that transforms any normal person into their idol simply by wearing a copy.

> **Real magic is born of happy accidents, such as the omission of a prescribed scarf length from a set of knitting instructions.**

Indeed, even a man of Acheson's later Oscar-winning talents couldn't have done this alone; years of experience and expertise can only get you so far. Real magic is born of happy accidents, such as the omission of a prescribed length from Begonia's knitting instructions. One wonders: what if she'd produced a scarf of ordinary proportions? Certainly, it would have complemented the rest of Baker's →

Opposite page main image: Giant maggots in *The Green Death* (1973).

Opposite page below: Model maker Colin Mapson created the maggots.

Above left: Real maggots were used for some scenes in *The Green Death*.

Above centre: James Acheson's design for the Fourth Doctor's costume.

Above right and right: Tom Baker as the Doctor, with his distinctive scarf.

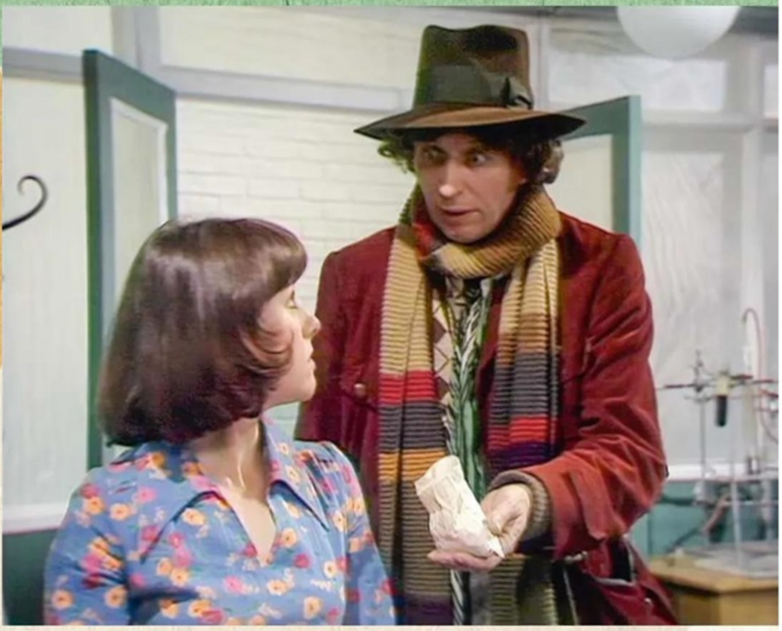
Right: Tom Baker in the BBC Television Centre car park, in a publicity shoot for *Genesis of the Daleks* (1975).

Far right: The Doctor offers Sarah Jane Smith (Elisabeth Sladen) a jelly baby in *Robot* (1974-75).

Below left from top: The Doctor (Colin Baker) and Peri (Nicola Bryant) in *The Two Doctors* (1985); the Doctor (Sylvester McCoy) in the 1996 TV movie; the Doctor (Paul McGann) and Grace (Daphne Ashbrook) in the TV movie.

Below centre: The Doctor (Peter Capaldi) offers Professor Moorhouse (Christopher Villiers) a jelly baby in *Mummy on the Orient Express* (2014).

Below right: A 1966 ad for Bassett's jelly babies, and one of the sweets. (Other brands are available.)



→ get-up handsomely, and of course the whole ensemble is worthy of much praise. But without the comical overlength, would it have asserted itself as an entity in its own right? Would it have evolved beyond a simple garment into one of the Doctor's most essential tools – measuring distances, tripping up tyrants and hauling sundry persons up and down cliffs, whenever the script required?

Furthermore – would it have told us so much about the Doctor in one stroke? He's so nearly human, so nearly like us that we can almost forget... until we hear his double heartbeat, or register his odd detachment, or clock that his winter warmer is wound round him three times over – while he remains blissfully unaware of any abnormality. That scarf is him cosplaying as us. In his mind it's a perfectly passable 'earthling' outfit, and only a native could spot the errors. Its dimensions are wonky because *his* dimensions are wonky, and that's why it works so well.

You can't design that. It takes a spark of serendipity, a moment of chance. And then, if you have the skills to back it up (as the cast and crew of *Robot* demonstrably did), it can sometimes coalesce into legend. So now you know the secret – *never stop knitting!*

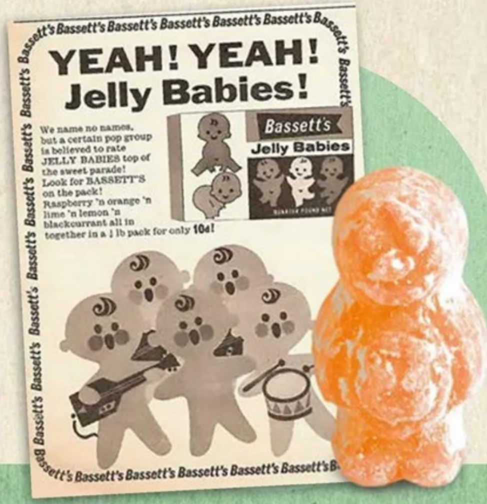
1975

Jelly babies

Fictional characters with a hankering for candy is a familiar trope, from Kojak's lollipops to Paddington's marmalade sandwiches. For the Doctor, though, it's always been jelly babies – technically since his second incarnation (who offered one to the exasperated Brigadier in 1972-73's *The Three Doctors*), but, especially, throughout his fourth.

Perhaps it's to do with the name that Sheffield confectioners Bassett's first marketed them as in 1918, in celebration of the end of the First World War. Having been 'unclaimed babies' in Lancashire in the 1860s, then 'jelly babies' in London in the 1880s, Bassett's called them Peace Babies. It seems fitting that a being so opposed to conflict would relish such a sugary expression of pacifism, if that's what they were called when the Doctor first encountered them.

It's probably more instructive to look at how he uses them, though – frequently as an ice-breaker, occasionally as some sort of distraction, often as a simple snack. In 1975's *The Ark in Space*, he offers them as a grim metaphor for the way in which the parasitic Wirrn might eat their way through


Bassett's Bassett's Bassett's Bassett's Bassett's Bassett's
YEAH! YEAH!
Jelly Babies!
Bassett's
Jelly Babies

We name no names, but a certain pop group is believed to rate JELLY BABIES top of the sweet parade! Look for BASSETT'S on the pack! Raspberry 'n orange 'n lime 'n lemon 'n blackcurrant all in together in a ¼ lb pack for only 10d!

Old Habits Die Hard

Like his scarf, the Fourth Doctor's jelly babies hung over the rest of *Doctor Who* like a race memory, despite their almost total disappearance from the time traveller's diet after 1979.

Having got through an entire incarnation without touching a single one, the Sixth Doctor is reminded of his liking for them by a brief psychic bond with his second self in 1985's *The Two Doctors*. And when a rough search in 1986's *The Trial of a Time Lord* reveals a crackling packet of the multi-coloured mites, we realise he must have been moved to re-stock his supplies.

In the 1996 TV movie, the Seventh Doctor is seen enjoying a bowlful of jelly babies in his new TARDIS control room – and later in the same story, the Eighth Doctor uses them to perform various feats of legerdemain. It's worth noting, incidentally, that this particular batch must be particularly aromatic, since everyone keeps sniffing them.

Although the Eleventh Doctor's Ganger duplicate mentions jelly babies to his template in 2011's *The Almost People*, the next on-screen manifestation came when the Twelfth Doctor whipped out a cigarette case stuffed with the fruity blighters in 2014's *Mummy on the Orient Express*. By the time he offered one to Alit in 2017's *The Doctor Falls*, they were back in the classic paper bag. Now *that's* retro.

> **“Now drop your weapons, or I’ll kill him with this deadly jelly baby.”** THE DOCTOR, *THE FACE OF EVIL*

the sleeping inhabitants of Space Station Nerva – shortly after having offered them as a treat to his two companions, which must have left a nasty taste in their mouths.

Later, as Tom Baker grew increasingly alarmed by the violence creeping into the show, he flat-out refused to portray the Doctor threatening a member of the Sevateem tribe with a knife in 1977’s *The Face of Evil.* Accordingly, a compromise was agreed whereby the Doctor would bluff his way out of the situation using one of the tasty morsels – giving rise to the celebrated line, “Now drop your weapons, or I’ll kill him with this deadly jelly baby.” Nowhere else was the sweeties’ age-old link to pacifism more neatly underscored.

But really, it’s their appearance in the final scene of *Robot* that invests the jelly babies with their true significance. After the story’s climactic events, it’s by no means certain that Sarah Jane Smith will be joining her old friend on his continued travels in his new body – a tension suggested not so much by the lines in the script but by Elisabeth Sladen’s sensitive reading of them. Here, the Doctor’s offer of a jelly baby becomes an offer of adventure itself, a ticket of passage, a key to the TARDIS. After an awkward moment, she accepts.

Above all, then, these chewy delicacies are a token of belief – belief in peace, belief in magic, belief in the Doctor. Take the jelly baby, enjoy the ride!

1976

Plush owl toy

“I’m going to pack my goodies and I’m going home!”

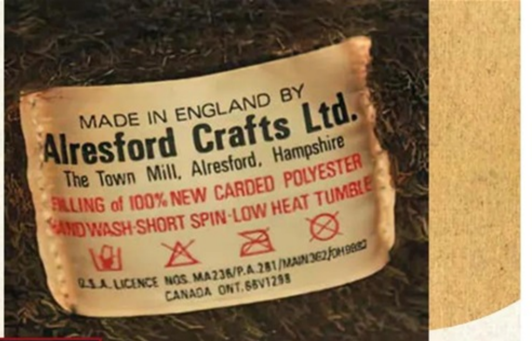
Topping all the bloodcurdling threats flung at the Doctor over the past 60 years, this one from Sarah Jane Smith at the end of 1976’s *The Hand of Fear* must be the most dire. And yet, distracted by a call from home (or possibly his own unmanageable feelings), he brushes it off – as if she’s just popping out for a pint of milk, rather than leaving the TARDIS forever.

But what of these goodies? Can there be a more heartbreaking assortment of items than Sarah’s little suitcase, pot plant, yellow jacket and unexplained tennis racket? If we don’t cry all the water out of our bodies at that exact moment, it may be because we’ve been distracted by a certain somebody who more or less upstages the lead actors. That somebody was Oliver Owl.

Originally produced by Alresford Crafts, Oliver Owl was a real-life consumer item, available in four different sizes, from 21cm to 54cm (it looks like Sarah has the smallest one). With beige fur on his front and brown fur on his back and sides, he would almost be cute if it weren’t for his enormous blank eyes, oddly reminiscent of the Eshnunna Temple figurines from ancient Sumer, putting him squarely into the vast category of creepy children’s playthings.

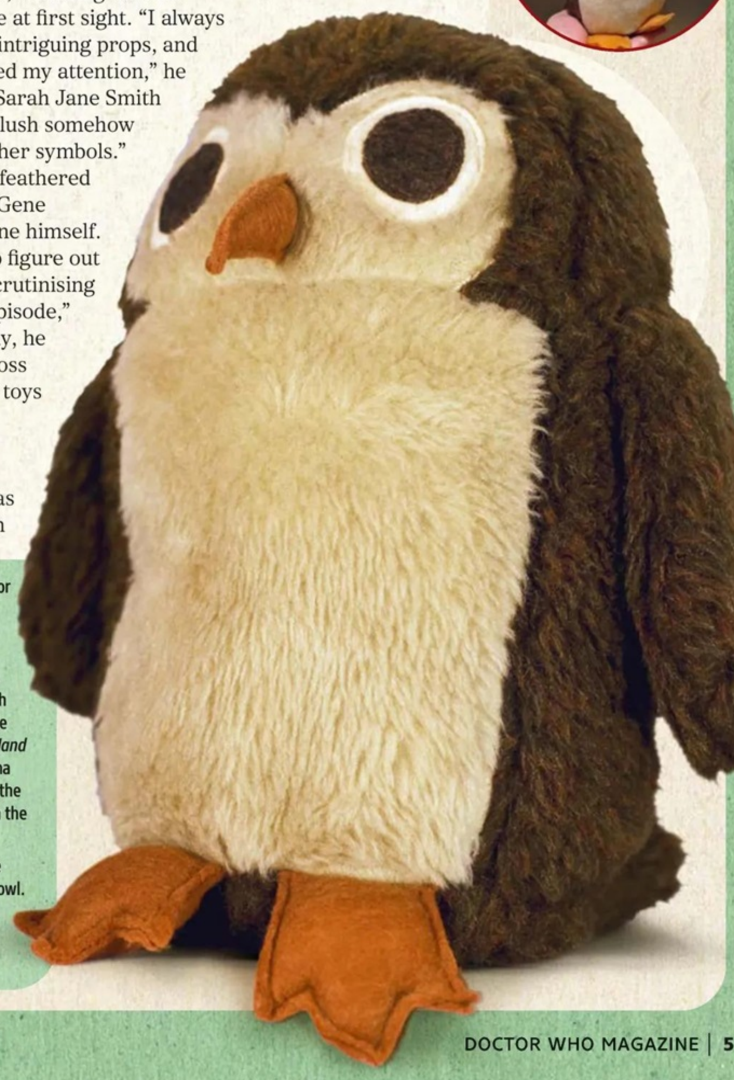
Not to Gene Fender of Colorado, however. For Gene, watching via PBS repeats, it was love at first sight. “I always gravitate towards intriguing props, and the owl just grabbed my attention,” he recalls. “I adored Sarah Jane Smith already, and this plush somehow came to be one of her symbols.”

Desperate for a feathered friend of his own, Gene decided to make one himself. “I started trying to figure out the structure by scrutinising frames from the episode,” he explains. Luckily, he then stumbled across one of the original toys online – although, sadly, it had seen better days. “To describe that one as ‘well-loved’ was an understatement,” he sighs. “It was so worn that I didn’t mind filleting it to make a pattern for a fresh bird.”


MADE IN ENGLAND BY
Alresford Crafts Ltd.
The Town Mill, Alresford, Hampshire
FILLING of 100% NEW CARDED POLYESTER
HAND WASH-SHORT SPIN-LOW HEAT TUMBLE
U.S.A. LICENCE NOS. MA238/P.A.281/MAIN362/OH9882
CANADA ONT.66V1298

After sourcing the relevant fabrics, Gene is now the proud parent of a screen-accurate Oliver – and he’s not the only one. Because, in addition to a surprise comeback in Sarah’s attic on the set of *The Sarah Jane Adventures*, our beaky pal also turns up sandwiched between a row of cuddly animals in Steven Spielberg’s 1982 blockbuster *E.T. the Extra-Terrestrial*, sticking his orange nose into several scenes. Is it a coincidence that he seems to gravitate towards space travellers who’ve been unceremoniously dumped on Earth against their will? Probably. Maybe we should take a close look at Superman’s bedroom the next time we see it.

You can download Gene Fender’s pattern for Oliver Owl from *doctorwhoscarf.com/pdf/sarahjaneowl.pdf* →



Top from left: The Doctor threatens a member of the Sevateem with a “deadly jelly baby” *in The Face of Evil* (1977); Sarah Jane and her plush owl toy arrive back home – or do they? – in *The Hand of Fear* (1976); Eshnunna figures with huge eyes; the Alresford Crafts label on the Oliver Owl toy.

Above right inset: Gene Fender’s remake of the owl.

Right: Alresford Crafts’ plush Oliver Owl.
Photo © Helen Solomon.

1977

K9

Left: K9, Tom Baker and Lalla Ward (as Romana) on location at Brighton beach for *The Leisure Hive* (1980).

Below inset: K9 Mark III in *K9 and Company* (1981).

Below left: Visual effects designer Tony Harding with the K9 prop, and the Malus from *The Awakening* (1984).

Below centre: The Doctor (David Tennant) attempts to fix K9 for Sarah Jane in *School Reunion* (2006).

Below right: K9 as he first appeared in *The Invisible Enemy* (1977).

On 20 September 1977, the American sitcom *Happy Days* aired its *Hollywood Part 3* episode, the conclusion of a storyline in which Henry Winkler's Fonz made good on his bet to water-ski off a large ramp and over a shark. The phrase 'jumping the shark' has since come to describe the tipping point where a celebrated franchise begins to introduce wilder and more outrageous elements in order to maintain its popularity, thereby achieving the opposite effect.

A week and a half after Fonzie's silly stunt, a talking robot dog turned up in the first episode of *The Invisible Enemy*, which some commentators have seen as *Doctor Who's* jump-the-shark moment – the instant when it ceased to be a 'serious' science-fiction programme and began a slow slide into pantomime nonsense. Although it's debatable how seriously a show based around a time-travelling cathedral inside a small blue shed was ever meant to be taken, there's some truth in the idea that producer Graham Williams' tenure saw a gradual shift towards a more flippant style, fuelled by the restless antics of its star and the script-editorship of comedy genius Douglas Adams. Then again, as Adams would prove with the phenomenal success of *The Hitchhiker's Guide to the Galaxy* and other projects, there's absolutely no reason why good science fiction can't also be very funny.

As for the show's popularity: barring a brief blip, its ratings portrayed an upward trend that continued to the end of the season, so we can safely say that K9 didn't sabotage our favourite programme. If anything, his appeal was immediately apparent – a friction-drive action figure was hastily added to Denys Fisher's fledgling *Doctor Who* toy line, with a larger, talking version from Palitoy hot on its wheels. By the start of the 1980s, K9 had matched the Daleks' achievement of starring in a series of books without the Doctor, and in 1981 he succeeded where they failed by nabbing his own show – a one-off Christmas special entitled *K9 and Company.*

Indeed, by the time he left the series in January 1981, there were many viewers who couldn't remember *Doctor Who* without K9. At three years and four months between his first and last regular appearance, he had taken the 'longest serving companion' prize – quite a feat, considering he was originally intended as a one-off invention for a mere four episodes. The combination of Tony Harding's sensational design and John Leeson's endearing voice performance made him such a hit with viewers and production team alike that he ended up trundling into the TARDIS at the end of the story, and he's been delighting us ever since.

He's never once water-skied over a shark, though. And we're eternally grateful for that. **DWM**

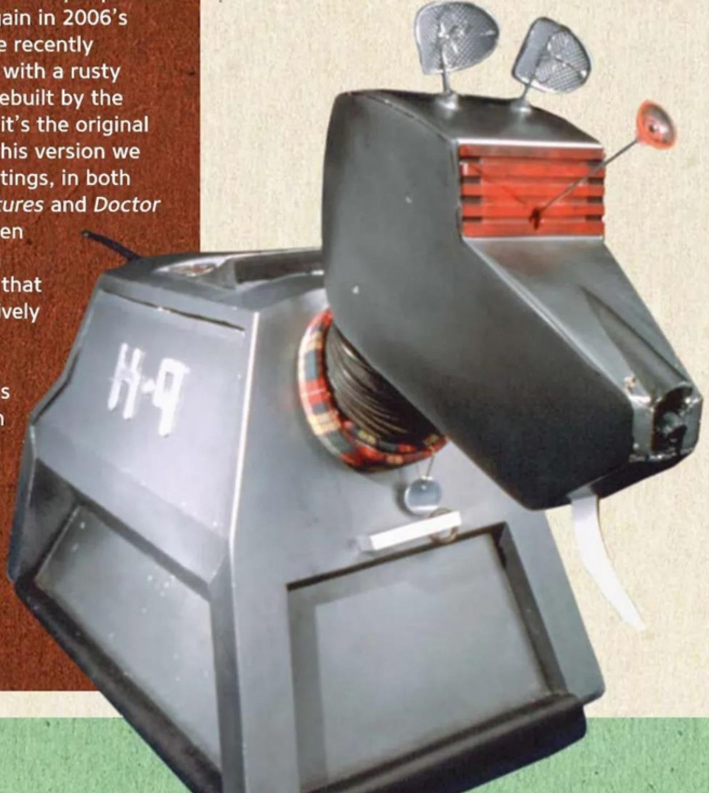
Top of the Props

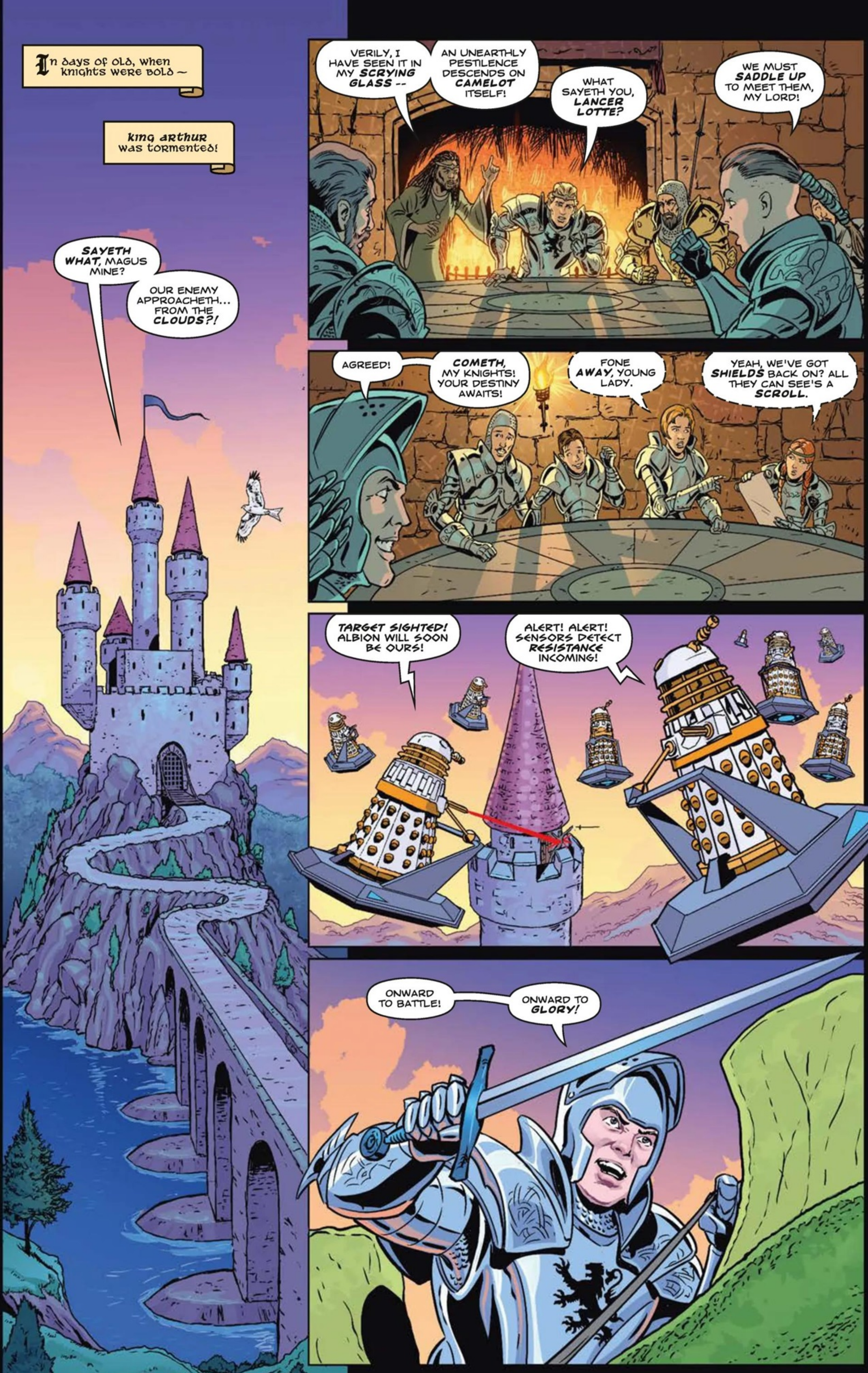
Like his master, K9 has been through several incarnations during his lifetime, each with subtle but distinct variations on the same design.

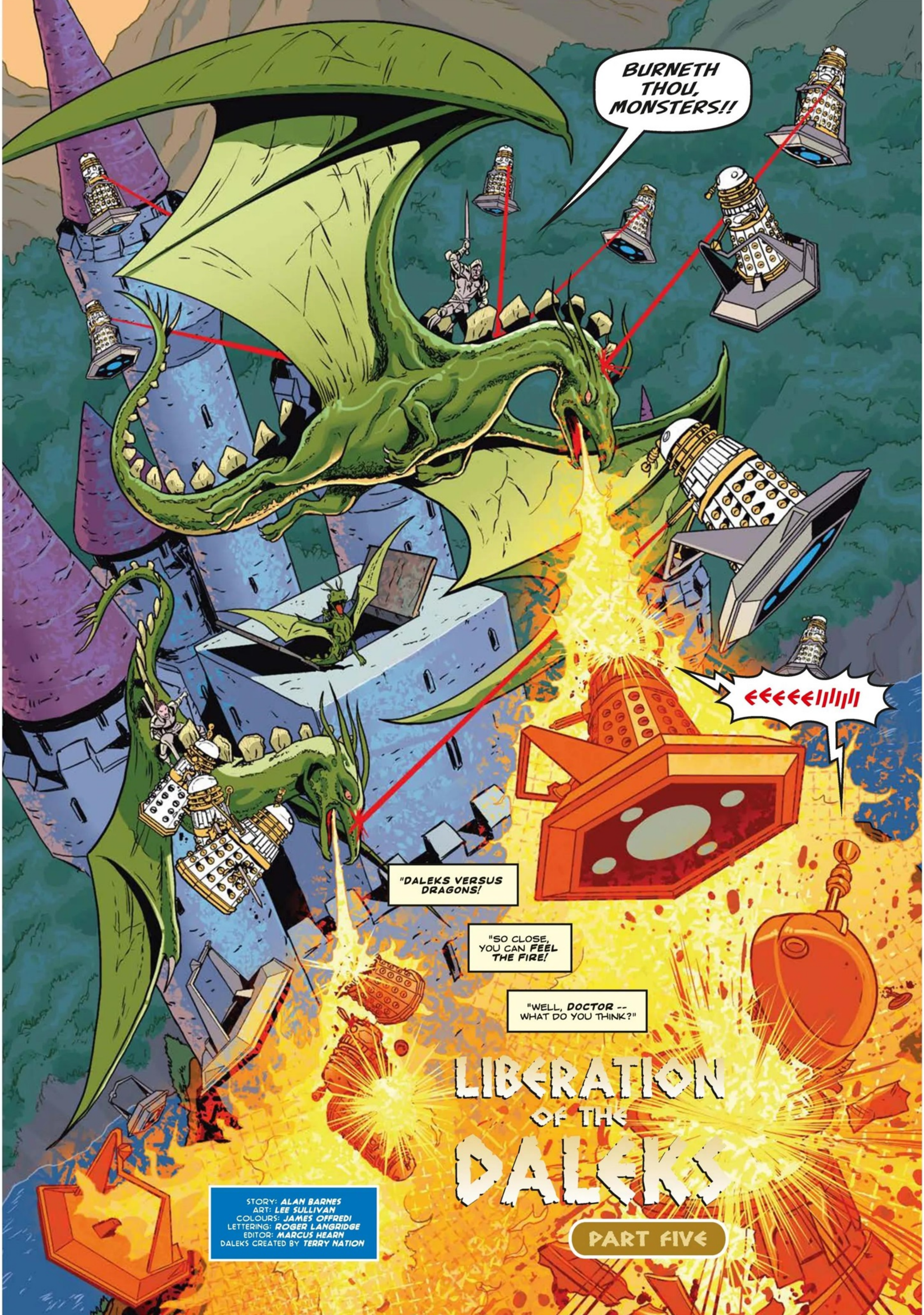
He was portrayed on screen by two props, one of them containing complex radio-controlled elements, the other being a hollow dummy for stunt work; both were built by visual effects wizard Tony Harding. The K9 that appears from 1977's *The Invisible Enemy* through to 1978's *The Invasion of Time* has been retrospectively dubbed Mark I, and is recognisable by his grey colouring. For K9 Mark II, a separate unit built by the Doctor that accompanied him between 1978's *The Ribos Operation* and 1981's *Warriors' Gate,* both dogs were painted a darker grey.

The mysterious crate that Sarah opens in 1981's *K9 and Company* contained a third unit, again built by the Doctor: K9 Mark III. To portray this model, both props were sprayed metallic blue over a brown base, with some smart carrying handles added. This is how they stayed for K9's cameos in 1983's *The Five Doctors,* the 1990 schools programme *Search Out Science* and the 1993 skit *Dimensions in Time,* the assumption being that all three stories featured Sarah's pet pooch.

When we see him again in 2006's *School Reunion,* it's the recently motorised hollow shell with a rusty makeover – *until* he's rebuilt by the Doctor, at which point it's the original 'hero' prop again. It's this version we see on all his future outings, in both *The Sarah Jane Adventures* and *Doctor Who*. Although he's been designated K9 Mark IV, there's some evidence that this is in fact an extensively repaired Mark III and therefore *not* a unique iteration. Whatever he's called, you can visit him at the National Film and Sci-Fi Museum in Milton Keynes, where he currently resides.



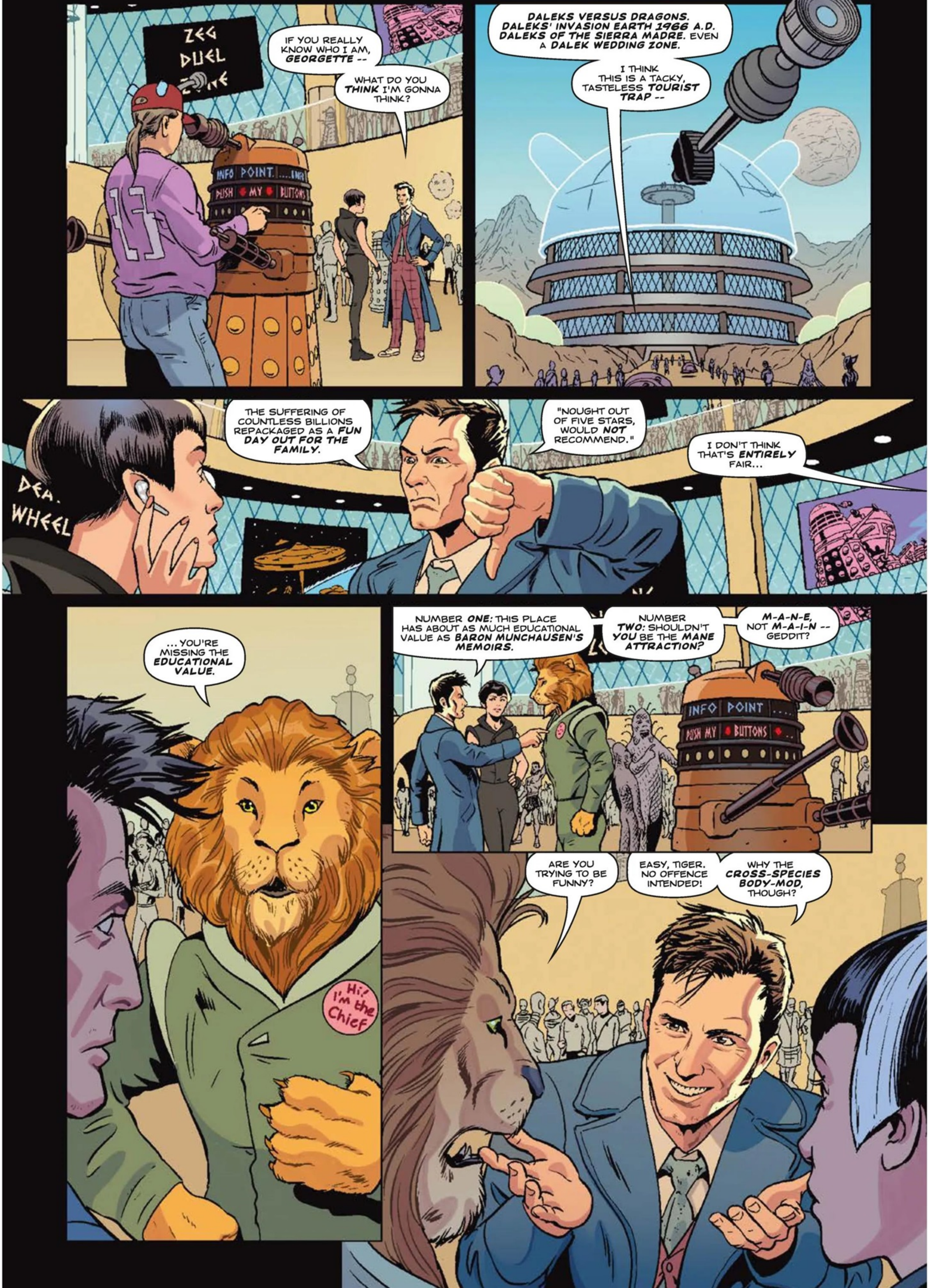

In days of old, when knights were bold ~
King Arthur was tormented!
SAYETH WHAT, MAGUS MINE?
OUR ENEMY APPROACHETH... FROM THE CLOUDS?!
VERILY, I HAVE SEEN IT IN MY SCRYING GLASS --
AN UNEARTHLY PESTILENCE DESCENDS ON CAMELOT ITSELF!
WHAT SAYETH YOU, LANCER LOTTE?
WE MUST SADDLE UP TO MEET THEM, MY LORD!
AGREED!
COMETH, MY KNIGHTS! YOUR DESTINY AWAITS!
FONE AWAY, YOUNG LADY.
YEAH, WE'VE GOT SHIELDS BACK ON? ALL THEY CAN SEE'S A SCROLL.
TARGET SIGHTED! ALBION WILL SOON BE OURS!
ALERT! ALERT! SENSORS DETECT RESISTANCE INCOMING!
ONWARD TO BATTLE!
ONWARD TO GLORY!

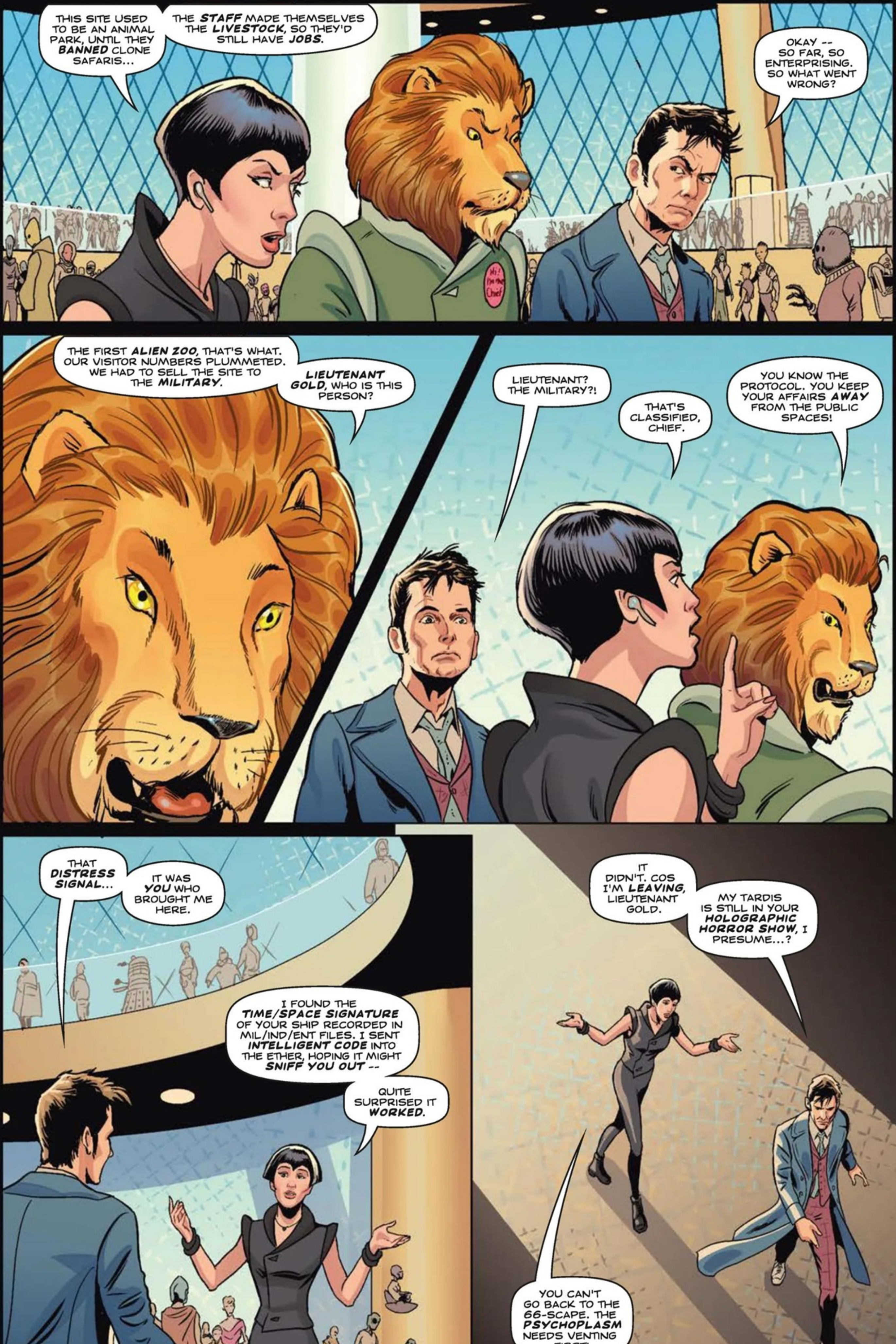

BURNETH THOU, MONSTERS!!
EEEEE!!!!!!
"DALEKS VERSUS DRAGONS!
"SO CLOSE, YOU CAN FEEL THE FIRE!
"WELL, DOCTOR -- WHAT DO YOU THINK?"

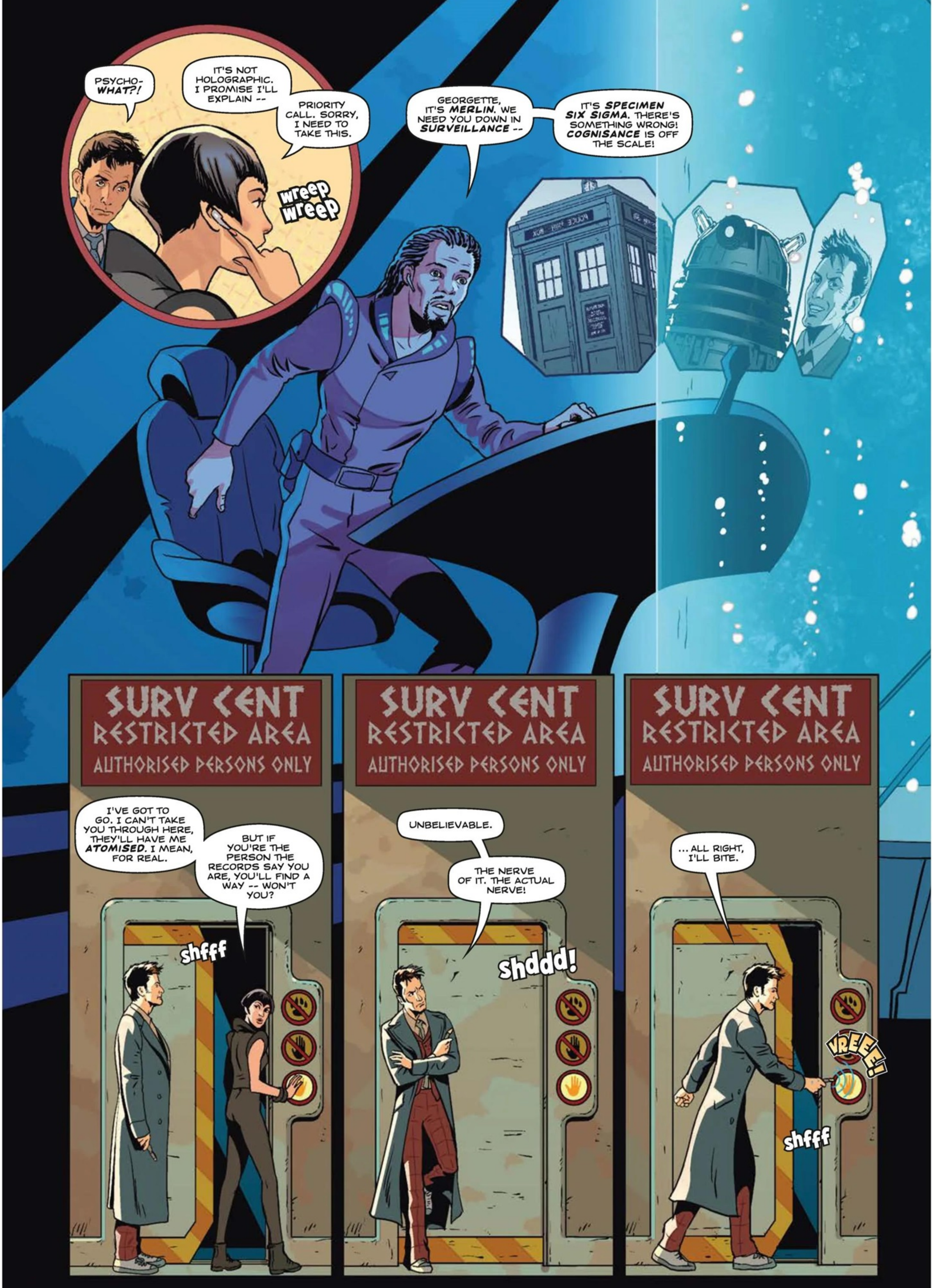
LIBERATION OF THE DALEKS

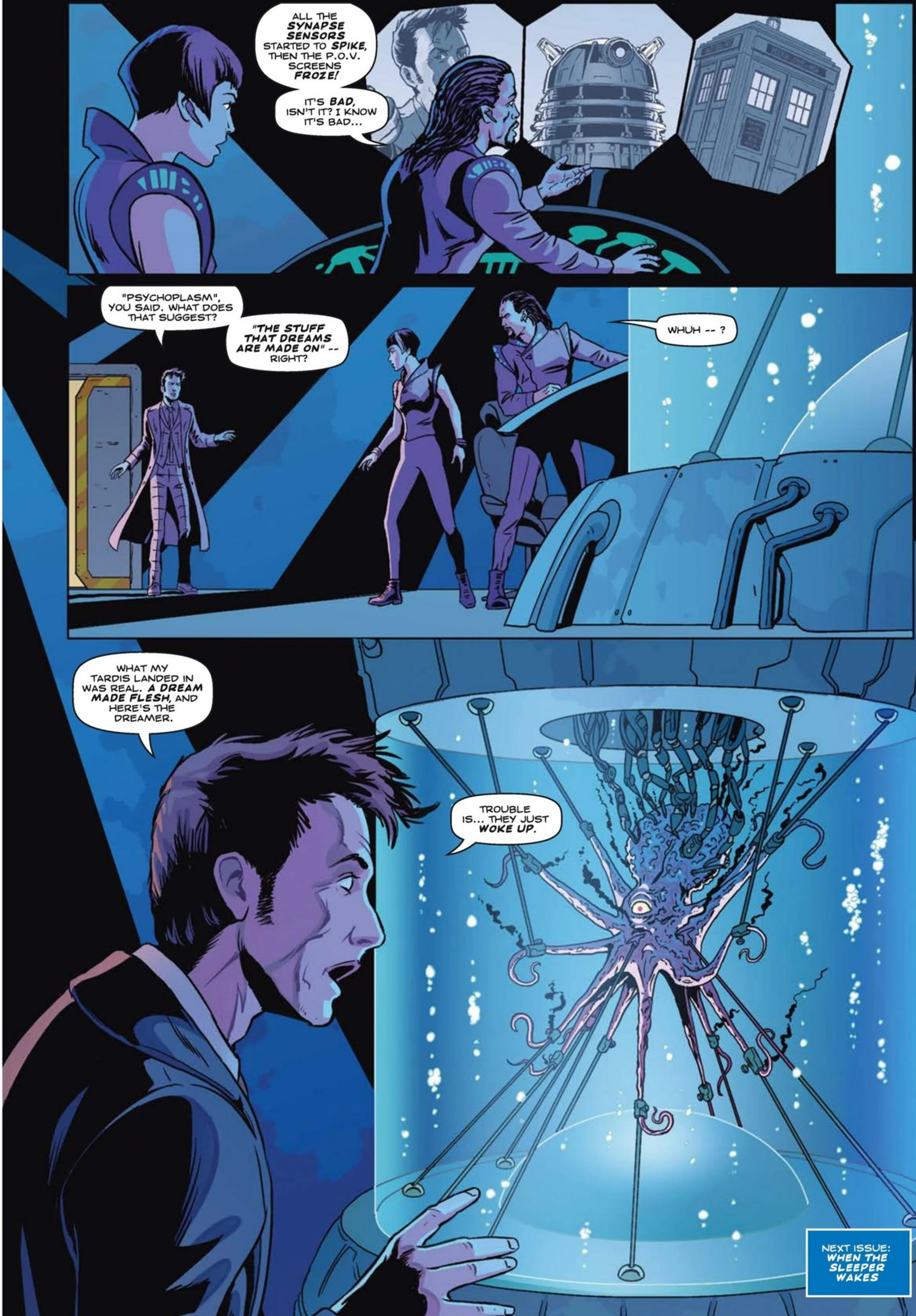
PART FIVE

STORY: ALAN BARNES
ART: LEE SULLIVAN
COLOURS: JAMES OFFREDI
LETTERING: ROGER LANGRIDGE
EDITOR: MARCUS HEARN
DALEKS CREATED BY TERRY NATION


ZEG DUEL ZONE
IF YOU REALLY KNOW WHO I AM, GEORGETTE --
WHAT DO YOU THINK I'M GONNA THINK?
INFO POINT ....INFO
PUSH MY BUTTONS
DALEKS VERSUS DRAGONS. DALEKS' INVASION EARTH 1966 A.D. DALEKS OF THE SIERRA MADRE. EVEN A DALEK WEDDING ZONE.
I THINK THIS IS A TACKY, TASTELESS TOURIST TRAP --
THE SUFFERING OF COUNTLESS BILLIONS REPACKAGED AS A FUN DAY OUT FOR THE FAMILY.
"NOUGHT OUT OF FIVE STARS, WOULD NOT RECOMMEND."
I DON'T THINK THAT'S ENTIRELY FAIR...
DEA. WHEEL
...YOU'RE MISSING THE EDUCATIONAL VALUE.
Hi! I'm the Chief
NUMBER ONE: THIS PLACE HAS ABOUT AS MUCH EDUCATIONAL VALUE AS BARON MUNCHAUSEN'S MEMOIRS.
NUMBER TWO: SHOULDN'T YOU BE THE MANE ATTRACTION?
M-A-N-E, NOT M-A-I-N -- GEDDIT?
INFO POINT
PUSH MY BUTTONS
ARE YOU TRYING TO BE FUNNY?
EASY, TIGER. NO OFFENCE INTENDED!
WHY THE CROSS-SPECIES BODY-MOD, THOUGH?


THIS SITE USED TO BE AN ANIMAL PARK, UNTIL THEY **BANNED** CLONE SAFARIS...
THE **STAFF** MADE THEMSELVES THE **LIVESTOCK**, SO THEY'D STILL HAVE **JOBS**.
OKAY -- SO FAR, SO ENTERPRISING. SO WHAT WENT WRONG?
Hi! I'm the Chief
THE FIRST **ALIEN ZOO**, THAT'S WHAT. OUR VISITOR NUMBERS PLUMMETED. WE HAD TO SELL THE SITE TO THE **MILITARY**.
LIEUTENANT GOLD, WHO IS THIS PERSON?
LIEUTENANT? THE MILITARY?!
THAT'S CLASSIFIED, CHIEF.
YOU KNOW THE PROTOCOL. YOU KEEP YOUR AFFAIRS **AWAY** FROM THE PUBLIC SPACES!
THAT **DISTRESS SIGNAL**...
IT WAS **YOU** WHO BROUGHT ME HERE.
I FOUND THE **TIME/SPACE SIGNATURE** OF YOUR SHIP RECORDED IN MIL/IND/ENT FILES. I SENT **INTELLIGENT CODE** INTO THE ETHER, HOPING IT MIGHT **SNIFF YOU OUT** --
QUITE SURPRISED IT **WORKED**.
IT DIDN'T. COS I'M **LEAVING**, LIEUTENANT GOLD.
MY TARDIS IS STILL IN YOUR **HOLOGRAPHIC HORROR SHOW**, I PRESUME...?
YOU CAN'T GO BACK TO THE **66**-SCAPE. THE **PSYCHOPLASM** NEEDS VENTING FIRST!


PSYCHO-*WHAT?!*
IT'S NOT HOLOGRAPHIC. I PROMISE I'LL EXPLAIN --
PRIORITY CALL. SORRY, I NEED TO TAKE THIS.
wreep wreep
GEORGETTE, IT'S ***MERLIN***. WE NEED YOU DOWN IN ***SURVEILLANCE*** --
IT'S ***SPECIMEN SIX SIGMA***. THERE'S SOMETHING WRONG! ***COGNISANCE*** IS OFF THE SCALE!
SURV CENT RESTRICTED AREA AUTHORISED PERSONS ONLY
I'VE GOT TO GO. I CAN'T TAKE YOU THROUGH HERE, THEY'LL HAVE ME ***ATOMISED***. I MEAN, FOR REAL.
BUT IF YOU'RE THE PERSON THE RECORDS SAY YOU ARE, YOU'LL FIND A WAY -- WON'T YOU?
shfff
SURV CENT RESTRICTED AREA AUTHORISED PERSONS ONLY
UNBELIEVABLE.
THE NERVE OF IT. THE ACTUAL NERVE!
shddd!
SURV CENT RESTRICTED AREA AUTHORISED PERSONS ONLY
... ALL RIGHT, I'LL BITE.
VREEE!
shfff


ALL THE SYNAPSE SENSORS STARTED TO SPIKE, THEN THE P.O.V. SCREENS FROZE!
IT'S BAD, ISN'T IT? I KNOW IT'S BAD...
"PSYCHOPLASM", YOU SAID. WHAT DOES THAT SUGGEST?
"THE STUFF THAT DREAMS ARE MADE ON" -- RIGHT?
WHUH -- ?
WHAT MY TARDIS LANDED IN WAS REAL. A DREAM MADE FLESH, AND HERE'S THE DREAMER.
TROUBLE IS... THEY JUST WOKE UP.
NEXT ISSUE: WHEN THE SLEEPER WAKES

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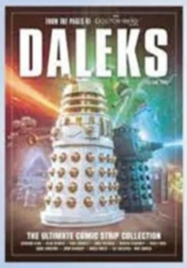

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The Fact of Fiction

Revealing the secrets of the Doctor's adventures – scene by scene.

The Curse of the Black Spot

Avast ye! That scurvy old sea dog **ALAN BARNES** splices the mainbrace and sets sail for 2011...

According to the exhaustive wiki *tardis.fandom.com*, *The Curse of the Black Spot* is notable "in that none of the guest cast die and there is no villain". True, the supposed killer, the Siren, turns out to be entirely benevolent, but the villain is front and centre throughout: the murderous pirate Captain Henry Avery – whom one of his crew claims to have seen "gun down a thousand innocent men".

By body count alone, Avery is surely one of the *nastiest* villains ever to feature in *Doctor Who*. His bloody reputation reaches all the way back to *The Smugglers* (1966), in which the wicked Samuel Pike (Michael Godfrey) was on the trail of the treasure left behind in Cornwall by the long-dead Avery – "buried these long years past", according to churchwarden Joseph Longfoot (Terence de Marney). History tells us that Avery, and his ship, and his treasure, disappeared in 1696... although six of his crewmen, each with some £1,000 in their pockets, are known to have returned to England, where they were hanged that November. But since Avery's treasure ends up dumped in the sea during the course of *The Curse of the Black Spot*, set in 1699 – what's the haul guarded by his former shipmate, the aforementioned 'Holy Joe' Longfoot?

The Fact of Fiction proposes that, in 1696, Avery sent *some* of his treasure back to England with Holy Joe, saying that he cursed it with his dying breath to put bounty hunters off his trail. The presumed-dead Avery would then be free to again terrorise the oceans, in a smaller ship. Until, one fateful night, he met the man who'd end his villainous career – the Doctor.

What's unusual about *The Curse of the Black Spot* is that it isn't about a villain's downfall; it's about his *redemption*.

FIRST BROADCAST:
Saturday 7 May 2011

Night on the open sea. A longboat rows back to a becalmed vessel...

00m 20s Mysterious charms and talismans hang from the rigging of the main ship. Stage directions specified: "A cross made from human bones; a painted crab shell; a pentagram daubed across the Captain's door." Bleached bones are plainly visible on screen, as is a pentagram – painted onto the hood of the companionway that leads below deck...

Wait: "human bones"? *Whose* bones? In the circumstances – becalmed pirate vessel – one might be tempted to leap to a grim conclusion. Admittedly, we'll learn that several crew members have been atomised, so by rights

Left: Hugh Bonneville as Henry Avery, reflecting on the crowning glory of his piratical career.

there ought to be more food to go round – but if the ship had been coming to the end of a long voyage, with supplies *already* low...

00m 24s "What's wrong?" the ship's boatswain (Lee Ross) asks the longboat's crew. The first of many cuts made for timing reasons removed any indication about what the men had been doing away from the main ship... although a reason had been hinted at in the shooting script of Wednesday 26 January 2011. "No sign?" asked the boatswain – to which the "weasly [sic], long-haired" Mulligan (Michael Begley) shook his head. "Eight days. Eight nights. And not a breath of wind," said the boatswain. So where had the longboat been, exactly? In search of a breeze, or land, or another ship?

To a generation of teenage viewers, Lee Ross would have been most familiar as *Junior Gazette* deputy editor Kenny Ross in the first three series of Steven Moffat's children's drama, *Press Gang* (1988-93). Whether or not the boatswain had been press-ganged himself isn't recorded.

00m 56s Below deck, Captain Avery (Hugh Bonneville) studies a small cut on the middle finger of McGrath (Carl McCrystal) – and sees the black spot on his palm. "You're a dead man," he tells him. In Robert Louis Stevenson's *Treasure Island* (1883), the Black Spot is "a little round of paper, blackened on the one side" delivered by pirates to a shipmate, to inform them of a judgment or decision against them – sometimes, but not exclusively, a sentence of death.

Best known for the Sunday night up-and-downstairs drama *Downton Abbey* (2010-15), Hugh Bonneville had not long before played both Sir Sidney Herbert and Tsar Nicholas I in Big Finish's Crimean War-set audio, *The Angel of Scutari* (2009).

An online prequel to *The Curse of the Black Spot*, with the Captain writing in his journal while the camera toured the ship, gave the date as 1 April 1699 – a Wednesday – and the name of the vessel as the *Fancy*. "One by one the crew have been taken," he wrote. The real Captain Avery's *Fancy* was a 46-gun frigate, with a full complement of around 150 – but can 144 men have really been taken by the "evil presence lurking in the shadows" over the last eight days? Perhaps, since the whereabouts of Avery's original *Fancy* are uncertain after 1696, this is a different ship entirely – albeit one given the same name by the Captain. Which would explain why the ship seen on screen seems rather small for a man-o'-war...

The sound of ethereal singing causes McGrath to rush out. We don't see exactly what happens to McGrath above deck, since the action was cut down. As written, mist curled around McGrath as he ran over to the longboat, but: "oops! His foot catches in a coil of rope. He kicks wildly. A [sic] animal in a snare." After the shot of Avery sealing his cabin door with a talisman engraved with a mermaid, McGrath untied himself and drew his pistol – then smiled, and began to laugh, as the siren song peaked and a "turquoise light" started to shine through the mist. "So beautiful," he said, dropping his pistol...

Soon, the shipmates find McGrath gone – just before three time-and-space-travelling newcomers emerge from the companionway...

02m 56s The TARDIS has landed in the ship's hold, just like it once landed in the holds of the *SS Bernice* (in *Carnival of Monsters*, 1973) and the *Shadow* (in *Enlightenment*, 1983) – although, oddly, this is the first time the earthly ship in question has been on the open sea, on Earth.

Meanwhile, the Doctor (Matt Smith) tells Avery how his ship's sensors had noticed that another ship was in distress. Trimmed from here: Avery's insistence that "We made no signal" (which, logically, they wouldn't have, being a pirate vessel).

The Doctor notes how he, Amy (Karen Gillan) and Rory (Arthur Darvill) lack the sailors' "beardiness" – so he might be regretting having lost several months' worth of facial fuzz during the course of the previous episode, *Day of the Moon* (2011).

Right: The Doctor (Matt Smith) is made to walk the *Fancy*'s plank.

The Doctor is forced to walk the plank, not for the first time.

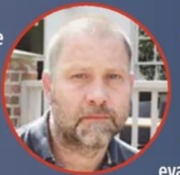
The presumed stowaways deserve their hospitality, Avery tells the boatswain – adding, originally: "The Captain first."

03m 53s And so the Doctor is forced to walk the plank – again, not for the first time, but for the first time above an earthly sea. Before now, the Captain (Bruce Purchase) made the Fourth Doctor (Tom Baker) walk a plank leading from the Bridge of Zanak, aka *The Pirate Planet* (1978), and Captain Kaliko (voiced by Liza Tarbuck) forced the Tenth Doctor (David Tennant) along the plank of her oil-siphoning sandship in the animated adventure *The Infinite Quest* (2007).

As written, the Doctor traversed the plank in shirtsleeves, since the hungry pirates were rifling through his jacket: "Don't care about →

Essential Info

- "Pirates" was the one-word brief given to playwright and *Sherlock* writer Steve Thompson by Steven Moffat, co-executive producer of both the detective series and *Doctor Who*. Oblivious to the fact that his former shipmates had featured in the 1960s historical adventure *The Smugglers*, Thompson fixed on the 17th-century sea wolf Henry Avery (aka Every) as a pivotal figure.



- In Thompson's first draft, the TARDIS landed in Cornwall, where companion Amy had holidayed as a child – but, alas, it arrived 300 years earlier than planned. Subsequently, the Doctor and friends became involved in Avery's search for his wife, who'd been kidnapped by a strange sea siren. With a dry-docked ship mooted as a possible location, subsequent drafts shifted the action to the high seas – initially with a naval lieutenant arresting Avery, then trying to dig up a nearby treasure island.

- The ship selected for shooting was the *Phoenix*, a schooner built in Denmark in 1929. She was used by an evangelical mission, and as a cargo vessel, before being bought for film work; by 1996, she'd been converted into an 18th-century brig. Then harboured at Charlestown, near St Austell, her deck was used by first-time *Doctor Who* director Jeremy Webb over three nights, between Tuesday 1 and Thursday 3 February 2011. Another sort of boat was used for the other 12 days required – the series' regular Upper Boat Studios base.

- Initially intended as the ninth episode of the 2011 run, *Siren* – as the episode was originally called – was moved to third, making the early part of the season less dark. Retitled in post-production, its final designation was an homage to the first of the *Pirates of the Caribbean* films: *The Curse of the Black Pearl* (2003).

Above: Writer Steve Thompson.

Right: The *Phoenix*, formerly harboured at Charlestown, near St Austell.

Right: With Rory (Arthur Darvill) held by the boatswain (Lee Ross), pirates De Florres (Tony Lucken) and Dancer (Chris Jarman) back away as Amy wields her cutlass.

→ the sonic screwdriver – all they want is the jammy dodgers."

"Stocks are low," notes Avery. "We don't need three more empty bellies to fill." So he orders Amy sent to the galley, on the grounds that she "won't need much feeding". Which confirms the speculation above, re the reduced rations aboard. (The question occurs, therefore: if the Doctor's being made to walk the plank, and Amy's been put to work – will the pirates really be feeding Rory, or will Rory be feeding *them?*)

"I don't have the cool boots," complains the Doctor. "Or a hat, even." It's tempting to recall how Matt Smith tried out several piratical looks while his Doctor's outfit was being developed.

While Amy discovers a chest full of cutlasses down below, the Doctor wonders what happened to the rest of the crew – with the opening part of this scene having been cut. Originally, the Captain turned away as the Doctor inched along the plank, but the Doctor caused him to turn back, saying: "Interesting jewellery, by the way" – referring to the mermaid talisman about Avery's neck. "And you've re-decorated," he continued, indicating the pentagram daubed nearby. "Nice."

05m 56s Wielding a cutlass, Amy rescues the Doctor... but nicks Dancer (Chris Jarman) with the blade as she swings on a rope, fighting the pirates back. Since 2020, Chris Jarman has played one incarnation of the Time Lord Cardinal Rasmus in several of Big Finish's Time War-set audio series.

Above: Karen Gillan as Amy Pond.

Karen Gillan's safety line is briefly visible when Amy turns around, after stopping atop a barrel.

Rory cuts himself when picking up Amy's dropped sword... causing a black spot to appear on his palm, too. The demon will be coming for them, says Avery – prompting the Doctor to remark on its efficiency: "I mean, if something's going to kill you, it's nice that it drops you a note to remind you." As written, he clarified: "Well, a splodge."

The singing pacifies Rory and Dancer – where stage directions demanded they "have a big cuddle. It's a lot like they're drunk." The music turns the demon's chosen victims into fools, explains Avery – at which point Rory was supposed to tell the Doctor: "Great hair. I love that just-slept-on-it look."

08m 14s The beautiful, shimmering Siren (Lily Cole) shoots out of the water and onto the deck. As written: "Her skin is like verdigris – like oxidised copper... She smiles a gentle smile and the inside of her mouth glows gold." Her touch causes Dancer to explode into something like dark, smoky dust... which is odd, because Dancer has actually been transported elsewhere (or so we'll discover). So what's the residue made of?

In fact, stage directions had Dancer's body turn to "vapour" – with the pirate "swept away like mist upon the breeze".

09m 51s With everyone else having retreated into the hold, Avery's gun-waving prompts the Doctor to recall a prior encounter with an historical figure: "Ever met Freud? No? Comfy sofa." Sigmund Freud, the father of psychoanalysis, practiced in Vienna between 1886 and 1938 – which must be where and roughly when the Doctor met him. This fits with a claim made by the Eighth Doctor (Paul McGann) in the 1996 TV movie: "We got on very well..."

Rory eagerly concurs with a suggestion made by De Florres (Tony Lucken) – to let the creature have him. As written, Amy snapped back: "I saw him before she did."

Avery appears to agree with De Florres – at which point, a heavily sarcastic Doctor speech was excised: "Gosh, I love pirates. I mean, apart from the fish smell. Sail the world; be your own boss; no-one asking what time you'll be home. Not much to choose between me and pirate [sic]. Just one tiny difference, really. I never NEVER abandon my crew."

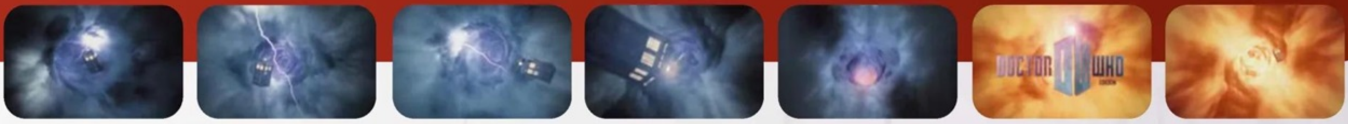
10m 03s De Florres panics when his leg is bitten by a leech in the bilge water. Which is strange, because everyday bloodsucking leeches inhabit fresh water, and can't survive in salt water – meaning it can't have escaped a sawbones' jar, for example. (The few marine leech species live only on fish or sea turtles.)

After the Siren touches De Florres – who disappears without exploding into a dusty cloud, unlike Dancer – the others escape into a below-decks area, where the Doctor concludes that the Siren is using water like a portal. As originally scripted, Rory rhapsodised on the Siren's "beautiful flame-red hair" – which led Amy to grab a hank of her own tresses while snapping back: "Er, hello!? What's this?" This exchange was cut just prior to shooting, presumably after it was determined that the famously red-headed supermodel Lily Cole would actually be dark-haired as the Siren.

"Nobody touch anything sharp!" warns the Doctor, as they bolt along the corridor. This was because the corridor in question was supposed to be "a minefield of rusty nails and splinters" – although there's no evidence of that on screen.

They're heading towards the magazine, or armoury – as Avery indicates, the driest place on board, where gunpowder's stored. But gunpowder for what, exactly? There's no evidence of cannon anywhere – in Royal Navy terms, the ship doesn't even qualify as a sixth-rater (ie, up to 28 guns; Avery's original *Fancy* was supposed to be a fifth-rater, with 46 guns). On the face of it, then, all they can be carrying is powder for small arms; a *lot* of small arms.

11m 49s Finding the door unlocked, they enter the magazine, with Avery warning them to be careful of the open lanterns swinging from the



rafters. As well he might: it's a health and safety nightmare. Most shipboard armouries were lit via the window of an adjacent lamp room, but there's no reason to believe this is standard practice aboard; quite plausibly, the flames were lit by the ignorant landlubber who stole the key to the magazine and hid themselves inside. Which would explain the wording of Avery's admonishment to the coughing child he finds hidden in one of the barrels: "You fool, boy!"

The boy is Avery's son Toby (Oscar Lloyd) – who stowed away after his mother succumbed to fever. In a lost line, he told his father: "Took me months to track down your ship. I found you harboured off the coast of Ireland." Furthermore, the script noted: "The kid has been locked alone in here for weeks."

Toby's mother had told him that Avery was a naval captain, and that he'd be proud to know her – at which point, stage directions indicated: "A sad silence. No-one wants to disabuse the lad." Is it really credible, though, that Toby remains unaware of his father's true profession? (We'll return to this question.)

"We're a hundred miles from home," says Toby – the only real indication of the ship's location. Presuming that (as a non-sailor) Toby doesn't mean nautical miles, then 100 miles due south of Land's End (for example) would place them in the Atlantic, roughly 35 miles west of the coast of Brittany.

Toby's fever has caused the black spot to appear on his palm. In which case: given the seamen's paranoia about cuts, one would expect them to be giving the boy a very wide berth, for fear of catching his lurgy. It's not like they've had their jabs...

"We've all got to go sometime," the Doctor tells his companions, after it's been decided that he and Avery will try to fetch the TARDIS, despite the danger of death. The scripted "sideways look" between the Ponds was significant; at this point, they believe that they witnessed a 200 years-older Doctor's death at Lake Silencio two episodes earlier, in *The Impossible Astronaut* (2011).

15m 41s Entering his ship, the Doctor points out the choice of bathrooms to Avery. Originally, Avery asked him how the magic worked. "I don't want to sound patronising," replied the Doctor. "I'm sure that you're a very bright guy. Good at maps. Great at killing. But you live in a Century [sic] when modern design means the ducking stool. I'm not going to be able to do five minutes on trans-dimensional engineering."

16m 49s To Toby's disgust, Mulligan and the boatswain decide to desert the ship – which prompts the boatswain to ask the boy if he knows what his father really is. "Liar! He's no wicked pirate!" declares Toby, after the boatswain says that they sail under the Jolly Roger. But can this *really* be news? There has to be a reason why Toby remained hidden in the magazine for weeks (apparently) – when logically, he ought to have made his presence known to his father as soon as it would have been inconvenient to turn the ship around. Quite plausibly, Toby could have realised (or overheard) the truth just a short way into the voyage – and hid himself away out of fear, or to avoid facing up to reality?

Meanwhile: with the TARDIS unable to lock onto their plane, the Doctor has lost control of his ship, which is about to dematerialise. The dialogue was entirely changed from the script, in which the Doctor said that the TARDIS had never tried to fly through negative elliptical space before. "That sounds bad," said Avery. "Very," confirmed the Doctor. "Out! Now! If we leave it will shut the engines down."

Abandoning ship, they watch the TARDIS disappear – then run into the booty-looting Mulligan, who fled the magazine after Toby jabbed the boatswain with a cutlass.

20m 11s Mulligan shuts himself inside the ship's stores. "Come out of there, you mutinous dog!" calls Avery from outside – an off-camera line originally given as: "No way out of there, you yellow-bellied swab."

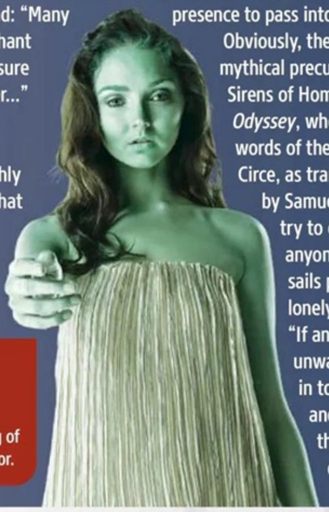
Having lit a flame, Mulligan burns himself... and soon, the Siren takes him. Actor Michael Begley won't speak again – not until *Fugitive* →

Entering his ship, the Doctor points out the choice of bathrooms to Avery.

SAIL TO ME, SAIL TO ME...

At **09m 15s,** Avery describes the Siren as a legend: "Many a merchant ship laden with treasure has fallen prey to her..." It'll remain unclear whether the legend predated the unearthly Siren's arrival, and that Avery has mistaken her for a creature from folklore, or if this particular Siren has been in these particular waters long enough for her presence to pass into legend. Obviously, the Siren has mythical precursors: the Sirens of Homer's epic *Odyssey*, who (in the words of the sorceress Circe, as translated by Samuel Butler) try to enchant anyone who sails past their lonely island: "If any one unwarily draws in too close and hears the singing of the Sirens, his wife and children will never welcome him home again, for they sit in a green field and warble him to death with the sweetness of their song."

Specifically, however, writer Steve Thompson was inspired by the folk tale of the Mermaid of Zennor, which he first read about on the wall of a Cornish pub. In the story, a sweetly singing mermaid from Pendour Cove would disguise herself in order to hear a handsome young man sing at the local church... and was supposed to have lured him away to live with her under the sea, never to be seen (or heard) again.



Right: Lily Cole as the Siren.

Above right: A circa 16th-century carving of the Mermaid of Zennor.

Right: Avery studies the TARDIS' wheel, telescope, astrolabe and compass.

→ *of the Judoon* (2020), in which he played Gloucester barista 'All Ears Allan'.

With no water in the stores, the Doctor realises his water theory was wrong. "Call me stupid," he told Avery, in a cut line – so Avery did. "Yes I am. Thanks for noticing," said the Doctor. Holding a crown dropped by Mulligan, the Doctor muses on how the Siren has only ever emerged from reflective surfaces, including still water. Meanwhile, a scripted shot of the boatswain cowering in the shadows of the magazine, staring at the black spot in his palm, was lost: "He mutters unintelligible gibberish – fear has turned him mad."

As written, when the Doctor returned to the Siren's 'curse', he apologised to Avery for sneering at the mermaid talisman: "Sorry. Prejudice of a scientist." But the sneering was cut from the earlier 'plank' scene – so this had to be, too.

Realising that the Siren could emerge from the shiny talisman, which Avery gave to Toby, they race back to the magazine – then head to Avery's cabin, to dump the dangerously reflective loot.

23m 22s While Avery fetches the crown taken by Mulligan, the Doctor shoves treasures held in a shiny breastplate out of the window. After a cutaway to Avery caressing the crown, the script indicated an underwater shot of the breastplate sinking deep into the depths: "Coins and jewels go falling past."

In the magazine, the Doctor decides that their best plan is to wait for the wind to pick up. The treacherous boatswain, still cowering in the corner, was edited out of all subsequent shipboard scenes – so we're missing his remark, re hiding out: "Six men on a dead man's chest." (An allusion to the *Treasure Island* song, *Fifteen Men on the Dead Man's Chest*.) "Going to be a fun evening," commented Rory, without a yo-ho-ho.

24m 23s While Amy and Rory sleep, Avery and Toby share a much-truncated heart-to-heart, in which Avery took a deep breath before telling his son that he had been a naval captain: "I was paid by His Majesty King James to burn Spanish ships – loot all the Spanish gold. When I carried his seal in my pocket I was a hero, an officer of the crown." Now, however: "I plunder the same ships. But without the King's approval they say I'm an outlaw."

More of Avery's past was explored after Amy awakes to see the mysterious Eye Patch Lady (Frances Barber) looking through a hatch, as in *Day of the Moon*. Surveying the binary Sirius system on deck, the Doctor asks Avery how he ended up here. Although the facts of his biography are disputed, most modern accounts claim that the real Henry Every (sic) was born in Devon in 1659 and joined the Royal Navy in his youth – but was discharged circa 1690. After a spell as a slave trader, he joined an expedition to the Spanish West Indies, raiding French ships on behalf of an Anglo-Spanish coalition (not *against* the Spanish, as stated above). In May 1694, first mate Every led a mutiny aboard the *Charles II* – which he duly renamed the *Fancy*, before sailing to the Indian Ocean to begin his piratical career.

Right: Toby Avery (Oscar Lloyd) on the deck of the *Fancy*.

When a storm breaks, the Doctor and friends, plus Avery and Toby, man the rigging – but where's the boatswain? His fate was detailed in a cut sequence: manacled to the magazine's bulkhead in order "to stave off another mutiny", he rubbed his rusty chain along the blade of a sword – until it snapped. But the cut surface of the chain proved to be reflective and began to glow turquoise. Realising the Siren was coming, he screamed… but his cries went unheard above deck, "swallowed by the sound of the surf".

28m 31s Toby fetches Avery's coat, but the concealed crown rolls out – and the Siren comes for Toby. Originally, the Siren knocked Avery back, then varied her routine: "Because the victim is a child her body transforms (flash cut) into that of a child. A CHILD-SIREN for a child victim. And in her hands she holds a toy boat that she offers to TOBY."

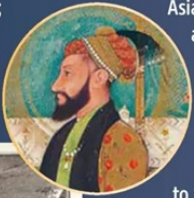
With Rory knocked overboard, the Doctor settles on a desperate course of action – releasing the Siren from a water barrel, so she can

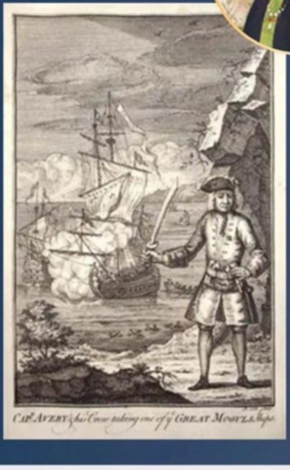
HIS MAJESTY'S TREASURE

Realising that the Siren can emerge from any shiny surface, the Doctor asks Avery (at **23m 00s**) to help him dump his plunder in the sea. "This is the treasure of the Mogul [sic; as scripted] of India," protests Avery – still, apparently, carrying the ill-gotten gains of his most notorious haul, stolen three-and-a-half years earlier.

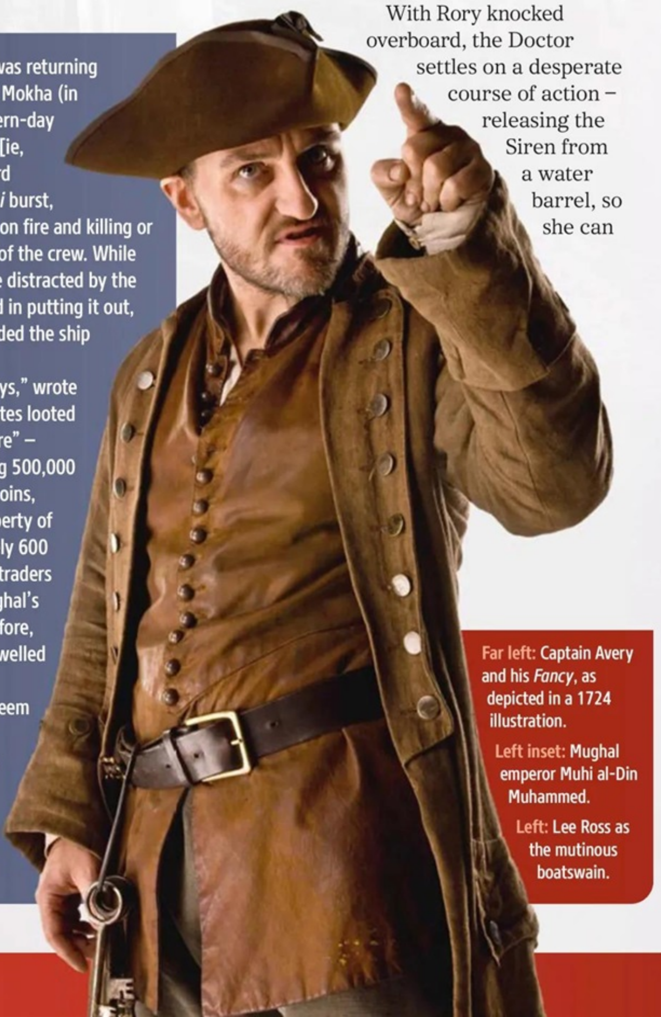
The Mughal emperor in question was Muhi al-Din Muhammad, commonly known as Aurangzeb, who ruled over almost all of South Asia until 1707. The Indian academic Jadunath Sarkar (1870-1958) described Avery's raid in his five-volume *History of Aurangzib* (sic; 1912-24). According to Sarkar, the English pirate 'Evory' (sic) "achieved his crowning feat" early in September 1695, when he captured the *Ganj-i-sawai*: "This ship belonged to the Mughal Emperor and was the largest vessel of the port of Surat. Every year it used to sail to Mokha and Jidda, carrying Indian pilgrims for Mecca and Indian goods for sale in Arabia." Along with several other pirate vessels, the *Fancy* attacked the *Ganj-i-sawai* in the eastern Arabian Sea, between Bombay (latterly Mumbai) and Daman, while she was returning from Mokha (in modern-day Yemen): "A gun [ie, cannon] on board the *Ganj-i-sawai* burst, setting the ship on fire and killing or burning several of the crew. While the Indians were distracted by the fire and engaged in putting it out, the pirates boarded the ship from all sides.

"For three days," wrote Sarkar, "the pirates looted the ship at leisure" – reportedly taking 500,000 gold and silver coins, besides the property of the approximately 600 passengers and traders aboard. The Mughal's 'treasure', therefore, was cash; the jewelled cups and other trinkets would seem to have mostly belonged to the private citizens tortured by Avery and his gang.





CAPt AVERY & his Crew taking one of ye GREAT MOGULS Ships



Far left: Captain Avery and his *Fancy*, as depicted in a 1724 illustration.

Left inset: Mughal emperor Muhi al-Din Muhammed.

Left: Lee Ross as the mutinous boatswain.

rescue Rory. He uses his sonic screwdriver to release the lid of the wooden barrel – but since the sonic doesn't work on wood (as established in *Silence in the Library*, among others), what's he releasing? An unseen padlock?

31m 31s Having pricked their fingers in order to follow Rory and Toby, the Doctor, Amy and Avery wake up on the metal floor of a spaceship trapped in a temporal rift. "Ever get stuck on a sand bank [sic]?" the Doctor asked the confused Avery in the script. "Similar. Well, not really."

The TARDIS latches onto a signal from the spaceship, which inhabits the same space in a different plane; reflections have become gateways between the two.

33m 02s In the cockpit, they discover one of two mummified aliens, with fins on the back of their skulls and spacesuits marked "D.I.H.S" (an acronym, perhaps?). Alien bogies confirm the Doctor's theory that the crew were killed by an airborne virus from Earth – not unlike the Martians in HG Wells' *The War of the Worlds* (1898). But since the bogies haven't yet dried up – surely the aliens must have died very recently? (In which case: maybe the aliens aren't mummified, after all; they just look that way normally...)

33m 53s In a weird laboratory, they find the people taken by the Siren lying inert on beds suspended on cables, with tubes connected to the ceiling – a set-up that's highly reminiscent of the secret organ-harvesting area of the hospital central to the Michael Crichton-directed thriller *Coma* (1978).

In a weird laboratory they find the people taken by the Siren.

"My entire crew is here," says Avery. There appear to be three rows of three beds, arranged in two tiers: 18 patients in total, including Rory and Toby. This suggests that his original crew had numbered 16, with 11 having been taken before the start of the episode – a plausible number for a ship the size of the schooner seen on screen.

"Why keep them alive?" wondered Amy, in a lost line. "Lobsters in a fridge," replied the Doctor. "One big larder stuffed with fresh supplies. Plan your meals in advance." Then, after Amy found the comatose Rory, she murmured: "I thought I'd never see you again." To the TARDIS, located behind plastic sheeting, the Doctor said: "Yep. What they said. Me too."

The Siren is the doctor in an automated sickbay, where the black spot indicated a tissue sample had been taken, and her song had an anaesthetic effect. "Protean circuitry means she can change her form, and become a human doctor for humans," elaborates the Doctor – which, originally, also explained why she took a child's form to tend to children (ie, Toby).

Why hasn't the Siren released Avery's men, despite their mostly minor wounds having been easy to heal? As originally intended, we'd have already seen metallic gauze applied to various bits of the pirates; here, the Doctor peeled some from an unspecified man, to find a sailor's tattoo underneath. "She's trying to cure the tattoos," he realised. "Like it's a dermatological illness."

If they take Rory away, he'll remain on the verge of death by drowning. So nurse Rory suggests teaching Amy cardiopulmonary resuscitation, or CPR. "You've seen them do it loads of times in films," he tells her. Originally, he added: "You've seen *me* do it once at the swimming pool."

The Doctor asks Avery if he can sail the ship. As written, their exchange continued, with the Doctor telling the Captain that, as soon as they were gone, he had to take off and close the portal: "There's a whole new ocean out there." One without charts, however...

41m 08s In the TARDIS, Amy gives Rory the kiss of life – in a deliberately protracted sequence, hence the stage direction: "(We begin to think Arthur's about to leave the series.)"

42m 21s Meanwhile, Avery and Toby are flying the ship – in another truncated sequence, which began with a shot of the stars through the cockpit window, and a voiceover from Avery, concluding: "What seemed like one star, suddenly appears as two in orbit." Whereupon we cut to Avery and Toby, reunited... and about to be joined by the other pirates, as on screen. Albeit just the pirates who featured in the episode – so what about the rest?!

Evidently, the Doctor will re-establish contact with Avery, since he'll assist him in the attack on Demon's Run a few episodes later, in *A Good Man Goes to War* (2011). In that episode, Toby will be seen without his breathing tube, which implies that the Siren will find a way to cure his illness: typhoid fever, as established in the sickbay sequence. But given that Amy and Rory spent several hours asleep in the magazine with the feverish Toby, they may well have needed a course of antibiotics, pronto! **DWM**

Right: Amy, the Doctor and Avery discover McGrath (Carl McCrystal) and the boatswain asleep in the Siren's domain.

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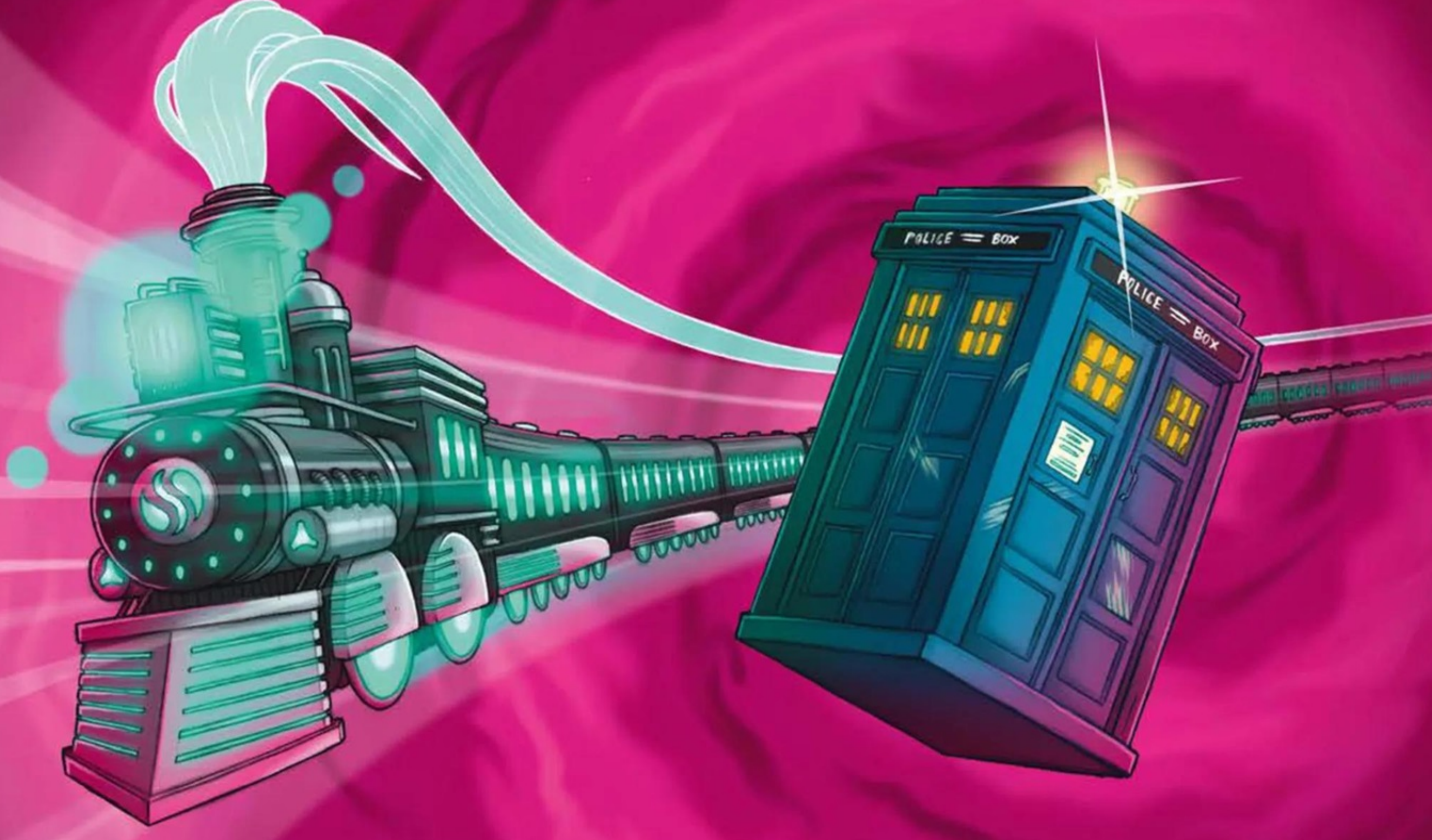

Audio Frequencies

Review and illustration by
JAMIE LENMAN

Reviewed this issue

- ***Short Trips: Volume 12***
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Available from bigfinish.com

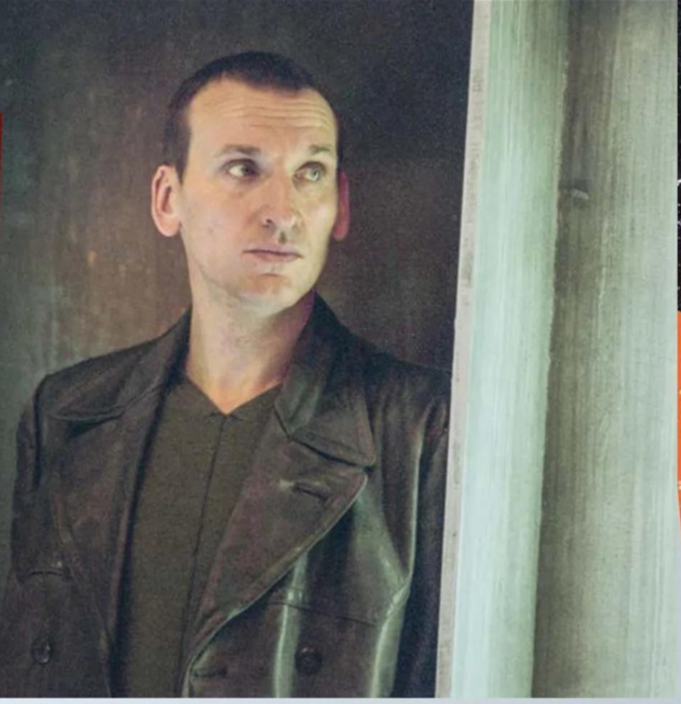
Big Finish's *Short Trips* are back with a 12th collection of narrated adventures. First off the blocks is Max Curtis' *Salvage* – an unavoidably Christmassy episode featuring an infinite steam-train chugging its way through the Vortex towards its mythical destination.

More usually heard as the formidable Major Tamasan in BF's *Time War* dramas, Adèle Anderson proves that a spot-on impersonation of *Doctor Who*'s many stars isn't essential in painting a realistic portrait (although it can be a boon, as we'll see). Curtis has a gift for poetry, with lines about being "punched out of the universe" and the Doctor's insistence that "free newspapers make the best free hats" thrown around like verbal confetti. New-ish and seldom-seen companion Bliss gets to explore her tantalising past, and the concept of a place where all lost things go is such perfect fodder for the format it's a wonder it hasn't been mined to exhaustion. Like most of its fellows in the set, *Salvage* is refreshingly benign, focusing on world-building and characterisation. Which is just dandy, and makes for a great start.

From 'mild peril' to 'no peril at all' we go, then, in Angus Dunican's exquisite *AWOL*. Aside from a couple of random UNIT soldiers, this functions as a two-hander, with seasoned impersonator Jon Culshaw playing both the Brigadier and the Third Doctor. Set immediately after the former's devastating decision to blow up the reptilia sapiens of 1970's *Doctor Who and the Silurians*, Dunican's script luxuriates in slowly unpacking the emotional fallout, with every line ringing agonisingly true. The Doctor's grief is so overwhelming it's almost too much to bear, while the strain on the Brig as he tries to share his private self feels like a truly Herculean effort. Above all, Dunican's fidelity to the way the originals were written shines through their every utterance. Coupled with Culshaw's loving tribute to the way they were played, it all adds up to an engrossing, enlightening and absolutely essential piece of *Doctor Who* DNA.

After all this hand-wringing, Sophie Iles' literally fluffier *The Three Flames* comes as quite a relief. Concerning the plight of three shaggy aliens overcoming a gauntlet of physical and philosophical obstacles, it's oddly reminiscent of George Lucas' unfairly overlooked Ewoks movies from the 1980s. Like *AWOL* before it,

BBC
DOCTOR WHO
SHORT TRIPS • VOLUME 12



Flames benefits hugely from Dan Starkey's impressive vocal range; his recreation of Peter Capaldi's Twelfth Doctor proves particularly effective. With its intriguing meditation on the creation of legend, *The Three Flames* is colourful, if slightly twee. It's an amusing romp that feels at times like a team-building exercise masquerading as science fiction.

Next up is Eugenie Pusenjak's *Identity Check*, which focuses on the Ninth Doctor's specialist subject: the morality of war. One lucky side effect of having man-of-many-voices Jacob Dudman recount these events is that his normal speaking voice is so close to his Eleventh Doctor that it almost sounds as if the Time Lord himself is reliving an episode from his past, adding a pleasingly metatextual layer to the whole thing. Where it runs into trouble is in its treatment of the central antagonist, a conflicted figure with an unsavoury past. The Doctor blows hot and cold at his adversary, damning one minute and forgiving the next, leaving the poor reprobate (and the poor audience) confused as to where the lines might be drawn. There again, it's entirely possible that this is the point Pusenjak is trying to make. While the rather prosaic conclusion may seem like an overly neat simplification of some fairly complex problems, it's certainly a thought-provoking 40 minutes.

> **The Doctor blows hot and cold, damning one minute and forgiving the next.**

Ayesha Antoine, from 2008's *Midnight*, reads *Table for Two, Dinner for One* by Jennah Dean – and both stories share the scenario of being trapped with a malevolent entity in an enclosed space. Taking cues from another classic, 2007's groundbreaking *Blink,* the Doctor features mainly through text messages and frantic phone conversations, so it's left to stood-up diner Mandy to support most of the narrative. This is no problem, thanks to Antoine's nuanced embodiment of both the lovelorn lady and Cosmo, a vampiric maître d' whose gradual transformation from sanguine snob to bloodthirsty ghoul is genuinely unsettling. Although the Doctor's role is more like that of a cheerleader than a problem solver, it's still edifying to see what effect the misery-munching monsters have on him, and the catwalk of companions that invades the restaurant during a particularly dramatic passage is a lovely touch.

Lastly, we have Felicia Barker's *The Galois Group,* read by and starring the Eleventh Doctor's newest companion Valarie Lockwood, alias Safiyya Ingar. The actor brings just as much energy and likeability to the young cyborg as she does in the full-cast affairs, coupling the role with her restrained, elegant rendering of real-life mathematician Évariste Galois. Plot-wise, *Galois* plays out like a turbo-charged reimagining of 2005's *Father's Day*, wherein the Doctor's new chum learns about the rules of causality the hard way. It's sturdy stuff, studded with one or two genuinely touching ruminations on loss, all of it delicately delivered by Ingar. Its placement at the end of the sextet, especially coming after Jennah Dean's similarly Doctor-lite *Dinner,* gives the whole enterprise a slightly lopsided shape. But as a neat, self-contained little riddle, it's a terrifically tasty morsel.

Once again, then, Big Finish has succeeded in serving up a sumptuous smorgasbord of delicious delights, with something to suit everyone's palate.

Fans of Ms Lockwood will have cause for celebration this month – because, in addition to her winning turn in *Short Trips 12,* she's also centre-stage in the three constituent chapters of Big Finish's *All of Time and Space,* the second volume in their fourth series of *The Eleventh Doctor.* Once more paired with the hugely capable Jacob Dudman, doing his best 'Matt Smith', the duo fall back easily into the chummy dynamic they successfully established in the previous triptych – although *AoTaS* continues to twist that relationship into new and interesting shapes.

Ellery Quest's opener (also entitled *All of Time and Space*) quickly asserts itself as a startlingly inventive composition. Leroy Bonsu is charming as a frustrated playwright hurling pitches at an unimpressed director, and the fact that the pitches being hurled are all *Doctor Who* stories piques our interest immediately – not least because they all sound like thumping good 'uns. Dudman and Ingar are on form, as ever, managing to sustain our belief *and* trounce their foes even as squeaky-voiced →

Top left inset: Narrator Jacob Dudman.

Top right: Christopher Eccleston as the Ninth Doctor in Series 1 (2005).

Left: Matt Smith as the Eleventh Doctor, and Peter Capaldi as the Twelfth.

FULL CAST AUDIO DRAMA starring JACOB DUDMAN and SAFIYYA INGAR
BBC
DOCTOR WHO
ALL OF TIME AND SPACE

Right: *All of Time and Space* cast members Leroy Bonsu, Richard Hope, Jacob Dudman and Safiyya Ingar, with director Nicholas Briggs (wearing a cap).

Right inset: Mark Rowley (Wyler).

→ Punch and Judy dolls – an almost risible tableau that really shouldn't work, but is held together by sheer charisma.

Richard Hope's Mr Darling is hideously transfixing with his slow, quiet sneer, and the many battles against his numerous duplicates provoke inevitable comparisons with the Wachowskis' blockbusting *Matrix* films. Happily, they're favourable – and after all, didn't *Doctor Who* do matrixes first? Having reclaimed this intellectual property, Quest's trippy yarn rounds things off with a lovely coda about fictional realms and the lives of their inhabitants. After a few seconds, even the sleepiest listener will realise that *AoTaS* is talking about itself. And why not? Everyone else will be talking about it for years to come.

For Angus Dunican's *The Yearn*, this is a hard act to follow. And really, it never stood a chance. If *AoTaS* is mould-smashingly unique, then *Yearn* seems determined to tick off as many clichés as it can, from the airless base under siege to the unexplained disappearances. The titular threat is generic and ill-defined, and it's hard to care about the locals' miraculous resurrections when their deaths made so little impact in the first place. Of course, there are a few rays of light shining through the fug. The dialogue is nimble and witty, and Mark Rowley's deep, Paisley-patterned voice would sound gorgeous even if it was detailing a large and painful tax bill. Best of all is Ingar, who again proves herself more than up to carrying the bulk of the load on her bionic shoulders. Yet here's the rub; in *Yearn* and *AoTaS* before it – even in the Short Trip *Galois* – the Doctor is presented more and more as a wisecracking clown instead of a motive force, increasingly sidelined in favour of his new assistant. This approach will reach its zenith in the concluding chapter, where he disappears completely...

Every few years, the Doctor forgets who he is and has to have his memory jogged by his faithful friends, reintroducing everyone to the basics of *Doctor Who* and reminding us why we love it. Setting *Curiosity Shop* in a post-apocalyptic landscape after a traumatic incident, James Goss cheekily underlines our favourite show's Dickensian debts, casting Dudman's Doctor as the old junkman via a passable William Hartnell impression. A formula is quickly established, with Valarie giving from herself in order to restore her partner, who cycles through his incarnations like he's trying on a selection of old hats. Between every attempt, national treasure Derek Griffiths pops up as an impressively grizzled food trader sketched in shades of grey, but even his gradual softening only serves to highlight the repetitive and, frankly, predictable nature of the text. After much meticulous stacking of cards, the whole thing topples under the weight of some heavy-handed boasting and an outrageous dollop of magic, which is a great shame.

As a whole then, *AoTaS* is something of a mixed bag – swathes of innovation battling against an over-reliance on a few stagey old tropes, with a near-absent lead making way for a powerful new presence. Whatever else we might say, there's certainly nothing else like it. **DWM**

> **Every few years the Doctor forgets who he is and has to have his memory jogged by his friends.**

Shades of Fear

FULL CAST AUDIO DRAMA starring CHRISTOPHER ECCLESTON
BBC
DOCTOR WHO
SHADES OF FEAR

It seems that for every stonking Ninth Doctor set (*Into the Stars*, *Hidden Depths*), there's a so-so package following in its wake. *Shades of Fear* falls into this category.

Lizzie Hopley's opener, *The Colour of Terror*, suffers from a tonal imbalance whereby an inherently funny idea (an alien enemy who can only attack via red objects) is treated with utter seriousness by an otherwise spectacular cast, making it hard for us to do the same. Conversely, James Kettle's *The Blooming Menace* has the required frothy flippancy in spades, and its buoyant broth of *Jeeves and Wooster*-meets-*Swamp Thing* is most definitely the highlight of the set, with special praise going to Dave Hearn as the foppish Entwistle.

Finally, we're back with the crimson terror in Roy Gill's *Red Darkness,* retreading elements of 2007's *42* and 2010's *Flesh and Stone* via the shadowy Vashta Nerada, from 2008's *Silence in the Library/Forest of the Dead*. Never less than riveting, Christopher Eccleston seizes the opportunity to play some real heroism, plus a few more delicate moments. And if the talking dog doesn't really work, then at least Harki Bhambra's Doyle is Doctor-ish enough to make a great match with our main Mancunian – apparently for the foreseeable, which is no bad thing.

Right: Laura Rollins and Christopher Eccleston star in *Shades of Fear.*

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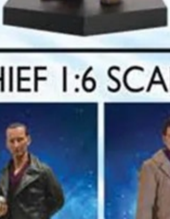

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The Seeds of Death

BBC
DOCTOR WHO
THE SEEDS OF DEATH
TERRANCE DICKS
READ BY DAVID TROUGHTON

Audiobook

Featuring The Second Doctor, Jamie and Zoe
Written by Terrance Dicks
Read by David Troughton
BBC Audio RRP £20 (CD), £9 (digital)

Terrance Dicks' novelisation of Brian Hayles' 1969 adventure is notable for several reasons. First, it features the return of the looming Ice Warriors – crocodilian Martians who hijack the Earth's T-Mat teleport system from its Moonbase Control, creating a staging post for planetary conquest. The TV original was broadcast in the year of the Moon landings, but presciently anticipated a near future when Earth had turned its back on interplanetary travel. The original was also one of Dicks' first substantial writing contributions to the show; reportedly, the second half of the story required reworking by Dicks in his role as script editor. This means that a reasonable chunk of this adaptation is Dicks rewriting himself. Perhaps that's why this is the best of his later Target novelisations.

It's certainly much longer than many of Dicks' earlier books, which is not to say it's any less pithy and punchy, only that it gives Dicks the opportunity to flesh out the setting and some of the characters. For example, he paints a depressingly believable background for the "icily beautiful" T-Mat supervisor Gia Kelly, who's meanly referred to as a "cold-hearted witch" by her male colleagues. Gia is a woman in a man's world, where "it remained as true as ever that, to attain the highest rank, a woman had to be not simply as good as, but measurably better than, her male colleagues."

The novel wastes no time in getting to the point. The Ice Warriors have conquered the Moonbase and hijacked T-Mat before the end of the first chapter. On TV, this initial encounter all took place via shots from the monsters' point-of-view, to preserve the upcoming reveal that the Warriors were back. If you can ignore the rather gorgeous cover artwork by Tony Masero, Dicks cleverly replicates this experience by holding back on describing them in any detail (beyond a "giant shape") until the end of Chapter Three. At this point, he lets rip, detailing each Warrior's "scaly green hide", "huge, helmet-like head", "large insectoid eyes" and "massive clamp-like hands".

The Warriors' leader, Slaar, is quite unusual for a Second Doctor-era baddie, when monstrous commanders were normally much the same as their subordinates. Slaar, though, has an individual villainy: he's a cruel tyrant, but not without his own alien code of honour and a sneaking respect for the equally icy Gia, regarding her "with a certain admiration. The Ice Warriors respected courage, and she was a better specimen of humanity."

> Slaar is a cruel tyrant, but not without his own alien code of honour.

His sleeker costume design is reflected in "less clumsy" movement and a jaw "less of a piece with the helmet-like head".

Perhaps because he faced so many giant enemies (huge Yeti, towering Cybermen), the Second Doctor often comes across as a David battling alien Goliaths. Describing him as "a smallish man with… a deeply lined face that looked wise and gentle and funny all at once," Dicks includes some delightful sequences of silent-movie physical comedy, such as the Doctor running away from one Ice Warrior patrol, bumping into another, spinning round and running off again. But when it counts, this Doctor has as much gravitas as any, fearlessly looking Slaar in the face as he condemns the Martian invasion fleet to its doom.

Patrick Troughton's performance comes through strongly both in Dicks' prose and in David Troughton's excellent reading, which wonderfully captures the authentic cadence of his father's voice – turning an already brilliant novel into something very special indeed. **MATT MICHAEL**

Above: Sinister space invader Slaar (Alan Bennion) in *The Seeds of Death* (1969).

Top right: Glacial T-Mat manager Gia Kelly (Louise Pajo).

Right inset: The Doctor (Patrick Troughton) legs it along a corridor in the Moonbase.

Doctor Who: Series 13 – The Specials

BBC
DOCTOR WHO
SERIES 13
THE SPECIALS
ORIGINAL TELEVISION SOUNDTRACK MUSIC BY SEGUN AKINOLA

Soundtrack

Composed by Segun Akinola
Silva Screen
RRP £17.99 (CD)

Silva Screen have pushed the boat out for this release of Segun Akinola's final set of *Doctor Who* scores. Akinola's previous work has usually been compiled into highlights, consisting of two discs per series. However, this one follows the format established by the *Revolution of the Daleks* release. Each of the three Specials aired in 2022 gets its own disc, with 54 minutes of music from *Eve of the Daleks*, 47 from *Legend of the Sea Devils* and 78 from *The Power of the Doctor* – a total of almost three hours.

As befits its rather grimy setting and the contained nature of the story, the *Eve of the Daleks* score is a moody suite that maintains the tension with a pulsating undercurrent before exploding into dramatic life. It opens with the themes for the characters Nick and Sarah – an acoustic guitar figure and a jazzy double-bass motif, both of which underscore the romantic and comedic elements of the episode. If any story needed a recurring theme it was this one; Sarah's theme, in particular, pops up again and again, punching through satisfyingly each time. The combination of the two themes on the track *A Brilliant Plan* is lovely musical storytelling.

Legend of the Sea Devils features elements that haven't been heard in *Doctor Who* before. As Akinola explained to **Doctor Who Magazine** last year, he was keen to reflect the Chinese setting by drawing on the country's own musical tradition, mixing a simulated Chinese orchestra (constructed from samples of individual notes) with contributions from the Chamber Orchestra of London and the UK Chinese Music Ensemble, along with solos on erhu, xiao and guzheng. The spectacular result is quite unlike any previous *Doctor Who* score. The blend of elements is seamlessly achieved, particularly on the track *Pirate Queen*, which switches between creeping beats, guzheng strings and Bernard Hermann-style horns. Of the three scores in this collection, this one is the best.

> Even by *Doctor Who* standards, *The Power of the Doctor* has a lot of emotions to encompass.

Even by *Doctor Who* standards, *The Power of the Doctor* has a lot of emotions to encompass. It's a celebration and an epic adventure – but with heavy notes of melancholy. Akinola says in his sleevenotes that, to underline the fact this story was the Jodie Whittaker era's finale, he inserted call-backs to his work from across all three series, so you can have fun spotting references as well as just enjoying the music. It ends with *She's the Doctor*, a piece based on the theme he wrote for the Doctor when he first took the job. (And no, it doesn't include Boney M's *Rasputin*. Make your own playlist for that.)

DWM road-tested these soundtracks on a smart speaker and headphones, and headphones produced a more satisfying result by far. The single speaker crunches the music down somewhat, whereas on headphones the full expansiveness comes across. If there's a quibble, it's that Akinola's version of the *Who* theme doesn't feature on these discs. But honestly, that feels like a churlish objection when they're already packed with so much music.

The package is smartly designed, especially the three-strip layout used for the discs and booklet, though it's a shame neither the inlays nor the 16-page CD booklet includes the excellent artwork used for the separate digital releases of *Eve* and *Legend*. (The *Power* artwork is used for the CD sleeve.) However, the booklet does include a note from former showrunner Chris Chibnall, who rightly praises Akinola's versatility and eclecticism, and how "he's enlarged what's possible musically on the show".

That's a nice way to think of it. While it's sad to see Segun Akinola depart the series, this talented composer has left *Doctor Who* with a broader musical future. **EDDIE ROBSON**

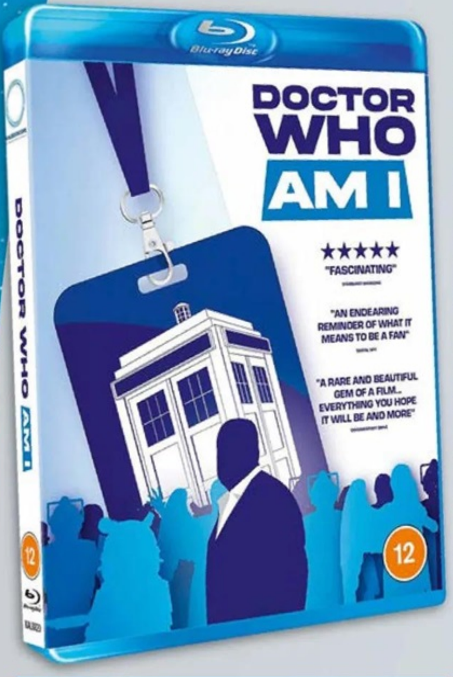
Top right: Qu Anqi Guzheng performs on the score for *Legend of the Sea Devils*. Photo © Sevya Bonin-Briginshaw.

Above left inset: Composer Segun Akinola. Photo © Charlie Clift.

Far left: Aisling Bea as Sarah in *Eve of the Daleks* (2022).

Left: Graham (Bradley Walsh), Kate (Jemma Redgrave), Ace (Sophie Aldred), Tegan (Janet Fielding) and Yaz (Mandip Gill) with the fallen Doctor (Jodie Whittaker) in *The Power of the Doctor* (2022).

Doctor Who Am I


Blu-ray Disc
DOCTOR WHO AM I
★★★★★ "FASCINATING"
"AN ENDEARING REMINDER OF WHAT IT MEANS TO BE A FAN"
"A RARE AND BEAUTIFUL GEM OF A FILM... EVERYTHING YOU HOPE IT WILL BE AND MORE"
12

Blu-ray/DVD

RRP £13 (Blu-ray), DVD (£9.99)

This film probably isn't the one you're expecting. It's very much *not* a standard-issue making-of covering the 1996 TV movie, although the subject does come up quite regularly. Neither is it one of the low-budget unofficial spin-off films we've come to know and love over the years – as the plentiful inclusion of fully licensed clips from all eras of *Doctor Who* demonstrates. No, this is a proper documentary with a decent budget.

At the heart of the piece is the relationship between one man and *Doctor Who*. The fact that Matthew Jacobs was the writer of the TV movie is not entirely incidental, but neither is it the sum total of his connection to the show, as this film explores. For many years Jacobs shied away from convention appearances, because – in his own words – "I thought the fans would kill me!" For this documentary, however, his friend Vanessa Yuille persuaded him to attend several such events – from LA to New York – and to allow her to film him doing so.

The quest formulates its own question as it goes along. Jacobs tells us that the title is a riff on his pitch for the TV movie – the Doctor loses his memory and has to find out who he is. And that seems as good a starting point as any. But it soon becomes apparent that this very personal journey goes much deeper than a mere examination of a science-fiction television film. Indeed, this becomes abundantly clear when Jacobs reveals that a significant feature of his troubled childhood was his father's appearance in an early *Doctor Who* story. (Anthony Jacobs played Doc Holliday in *The Gunfighters* back in 1966.) He recalls being on the set and discusses an encounter with Jackie Lane – but the memories of this time aren't all happy ones.

> At the heart of the piece is the relationship between one man and *Doctor Who*.

Before he can fully explore his own relationship with *Doctor Who*, however, Jacobs examines the connections that others have made with it – and the ensuing journey through US fandom is a real eye-opener for anyone unfamiliar with the more, er, enthusiastic strain of fandom that's found across the pond. The difference either side of the Atlantic has clearly not gone unnoticed in the States, either; as a fan called 'TARDIS Tara' tells us, she was shocked to discover attendees at a UK convention looking perfectly normal, as if they'd just been "rounded up from a bus stop". To underline the difference, we encounter cosplaying babies, a 'Regeneration Fairy', and what is apparently "the US's only bi-coastal TARDIS".

There's a sequence in which Jacobs is grilled about his TV movie script by a couple of fans in their own home; at times, this comes perilously close to the 1999 *Doctor Who Night* sketch in which Peter Davison was abducted by enthusiasts played by Mark Gatiss and David Walliams. For the most part, however, he's welcomed with open arms. Jacobs gradually realises that what he's witnessing has more to do with companionship and community than anything else, and his question then becomes: "Am *I* finding that companionship with these people?"

His voyage of discovery includes making a house call on Master actor Eric Roberts, struggling into a full-head Davros mask, and attending an improvised seance to summon the spirit of the very much alive 1980s companion Matthew Waterhouse. Does this extremely touching and insightful piece ultimately have any answers to offer – either to Jacobs or to us? You'll need to watch the film and make up your own mind about that. But the lack of a question mark in the title does rather seem to make it less of a query, more of a statement. **RICHARD UNWIN**

Top right: Philip David Segal, producer of the 1996 *Doctor Who* TV movie, in his office.

Above right: Eliza and Eric Roberts at home.

Right: Matthew Jacobs addresses the audience at a US convention.

Far right: Paul McGann gives Jacobs some advice on fandom.

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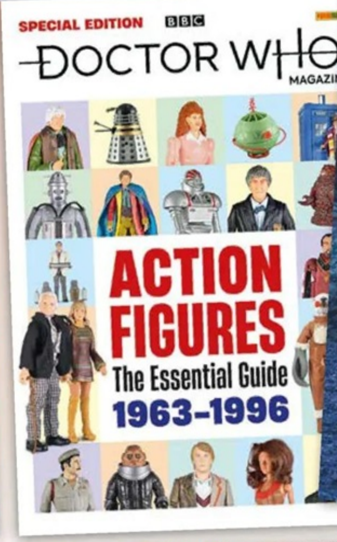
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BLU-RAY BOX SET

The ninth season of *Doctor Who* is the next to be released by BBC Studios as a features-packed Blu-ray box set in limited-edition packaging.

The Collection: Season 9 stars Jon Pertwee as the Doctor and Katy Manning as Jo Grant, and includes all five adventures from 1972 – *Day of the Daleks*, *The Curse of Peladon*, *The Sea Devils*, *The Mutants* and *The Time Monster*.

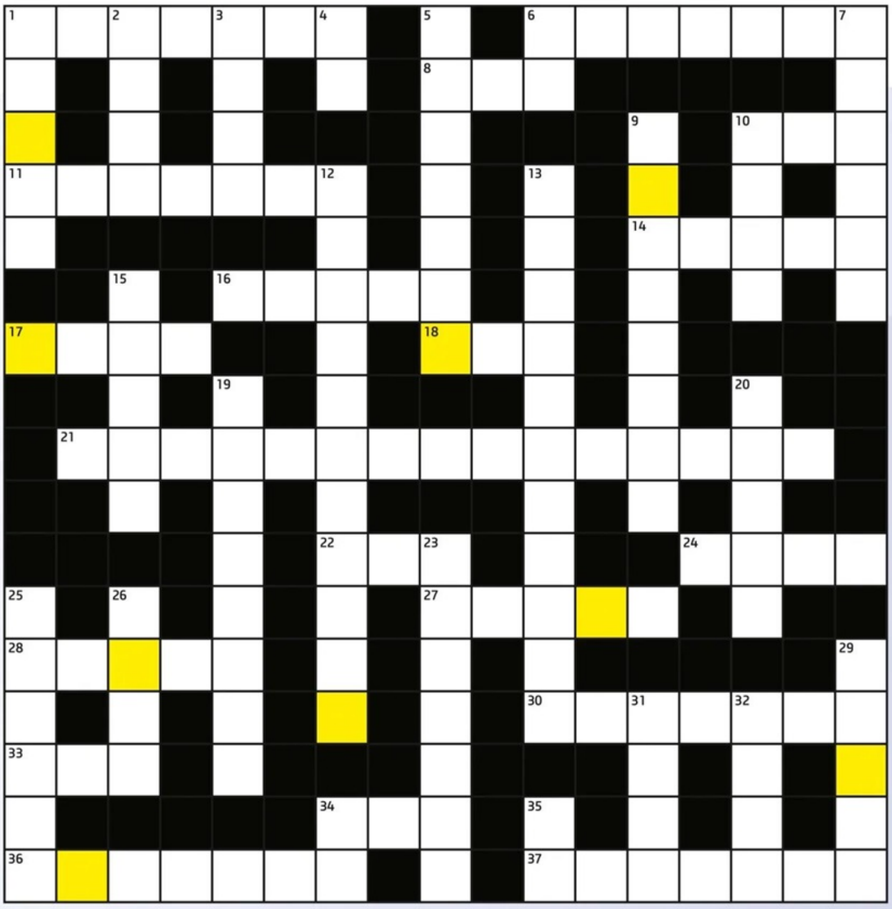
Alongside the episodes, which have been remastered, the box set also includes extensive new special features – exclusive interviews, documentaries, omnibus editions, photo galleries, PDF documents and much more.

DOCTOR WHO
THE COLLECTION
SEASON 9
TBC

The Collection: Season 9 is released on 20 March, RRP £69.99. We have FIVE copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of an ally of the Third Doctor.

Do you know your River Song from your Songsten?

DWM CROSSWORD



ACROSS

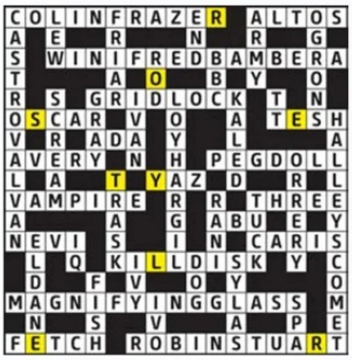
1 & 6 Guest star who will be appearing in *Doctor Who* (7,7)
8 Organisation represented by Captain Dent (1,1,1)
10 Colleague of Huw Edwards (3)
11 Profession of Ian and Barbara (7)
14 One of Lesterson's assistants (5)
16 Princess played by Lalla Ward (5)
17 Stage play: *The Seven ___ to Doomsday* (4)
18 *The* __ *Devils* (3)
21 Character played by 1 & 6 Across (5,2,8)
22 The IRIS machine was used to study this (1,1,1)
24 The ___ of Balhoon (4)
27 Jano, Edal, Senta or Exorse (5)
28 (and 19 Down) Guest star who will be returning to *Doctor Who* (5,8)
30 Inhabitant of Marb Station (7)
33 Daniel Barton's role at VOR (1,1,1)
34 Astrid Peth's home planet (3)
36 He was controlled by 10 Down (7)
37 Audio companion: Charlotte _____ (7)

DOWN

1 Guest star who will be appearing in *Doctor Who* (5,6)
2 Wife of Arak (4)
3 One of the GalSec colonists (4)
4 Production code of *The Abominable Snowmen* (1,1)
5 Inhabitant of the city of Atlantis (7)
6 *100,000* __ (1,1)
7 See 1 Down
9 Surname of one of the actors who played the Doctor (8)
10 Computer created by Global Chemicals (1,1,1,1,1)
12 Guest star who will be appearing in *Doctor Who* (4,7)
13 One of the Doctor's companions (4,7)
15 Romantic poet encountered by the Thirteenth Doctor (5)
19 See 28 Across
20 Androzani ____ (5)
23 Planet abundant in mineral deposits (7)
25 Miners from Megropolis 3 (6)
26 Deity worshipped in Atlantis (4)
29 Undertaker who encountered the Gelth (5)
31 Creatured encountered by the First Doctor in *Galaxy 4* (4)
32 Wife of Joseph Buller (4)
34 Production code of *The Wheel In Space* (1,1)
35 Harriet Jones – _ for Flydale North (1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: ROSE TYLER

THE TIME MONSTER AUDIOBOOK

BBC
DOCTOR WHO
THE TIME MONSTER
TERRANCE DICKS
READ BY JON CULSHAW

Jon Culshaw reads the 1985 book by Terrance Dicks – a novelisation of Robert Sloman's 1972 TV story featuring the Third Doctor and Jo Grant.

Outside the bounds of this world lives Kronos the Chronivore – a mysterious creature that feeds on time itself. Posing as a Cambridge professor, the Master intends to use Kronos in his evil quest for power. To stop him, the Doctor and Jo must journey back in time to ancient Atlantis, and to a terrifying confrontation within the Time Vortex. But can even the Doctor save himself from the awesome might of the Time Monster?

The Time Monster is available now, RRP £20 (CD) and £14 (digital). Thanks to BBC Audio we've got **FIVE** CD copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance...

Who did Ingrid Pitt play in the TV version of *The Time Monster*?
A Queen Xanxia **B** Queen Galleia **C** Queen Thalira

THE RETURN OF JO JONES AUDIO DRAMA

FULL CAST AUDIO DRAMA STARRING TIM TRELOAR AND KATY MANNING
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DOCTOR WHO
THE RETURN OF JO JONES

This is the latest release in the *Third Doctor Adventures* series of full-cast audio dramas, starring Tim Treloar as the Doctor and Katy Manning as Jo Jones.

The new box set contains three adventures. In *Supernature* by Matt Fitton, an old friend calls Jo to the Isle of Wight after a spate of terrifying bird attacks. In *The Conservitors* by Felicia Barker, Jo travels with the Doctor to the planet Viltris in the 49th century. And in *The Iron Shore* by Lizzie Hopley, the Doctor and Jo encounter Callis, a 'cursed man' on the seafaring planet Mercator.

The Return of Jo Jones is available from *bigfinish.com* priced £19.99 (CD and digital) and £16.99 (digital only). Readers who correctly answer the question below will have a chance of winning one of **FIVE** CD box sets.

Who did Jo Grant marry, following the events of *The Green Death* (1973)?
A Professor Clifford Jones **B** Dr Martha Jones
C Harriet Jones

NEW FRONTIERS AUDIO DRAMA

Tom Baker stars as the Doctor in this latest release in the *Fourth Doctor Adventures* series of full-cast audio dramas. Accompanying him are Nerys Hughes as his new companion, Margaret Hopwood, and Louise Jameson as Leela.

There are two stories in the box set. In *Ice Heist!* by Guy Adams, there's danger in an art gallery on a distant world, where a deadly plan involving the Ice Warriors is about to be put in motion. The second story, *Antillia the Lost* by Phil Mulryne, guest-stars Anjli Mohindra and sees the Doctor and his friends investigating a manufactured island in space, lost to time.

FULL CAST AUDIO DRAMA STARRING TOM BAKER, LOUISE JAMESON AND NERYS HUGHES
BBC
DOCTOR WHO
NEW FRONTIERS

New Frontiers is available from *bigfinish.com* priced £24.99 (CD and digital) and £19.99 (digital only). If you'd like to be one of **FIVE** readers who'll be getting a CD copy, just provide us with the correct answer to the following question:

In which popular BBC sitcom did Nerys Hughes star as Sandra?
A *Birds of a Feather* **B** *The Liver Birds* **C** *The Likely Lads*

THE THIRST TRAP AUDIO DRAMA

FULL CAST AUDIO DRAMA
TOM PRICE · KAI OWEN
TORCHWOOD
THIRST TRAP
BY TOM PRICE

This is the latest full-cast audio drama release for *Torchwood*, the *Doctor Who* spin-off that ran on TV from 2006-11. *The Thirst Trap* is written by Tom Price, who also stars in the adventure as Sergeant Andy Davidson.

'Now or Never' has launched in Cardiff and something's clearly very wrong with the app. You have 20 minutes to find your perfect mate. Then you may never see them again. Not only is everyone going on dates, but everyone's on the *same* date. The same meals. The same hobbies. The same small talk. Andy Davidson would be investigating. But he's got a date...

The Thirst Trap is available from *bigfinish.com* priced £10.99 (CD and digital) and £8.99 (digital only). We have **FIVE** CD copies to give away to lucky readers who can answer this question correctly:

In which TV episode of *Torchwood* did Andy Davidson make his first appearance?
A *Everything Changes* **B** *Day One* **C** *Cyberwoman*

TERMS AND CONDITIONS The competitions open on Thursday 2 March 2023 and close at 23.59 on Wednesday 29 March 2023. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

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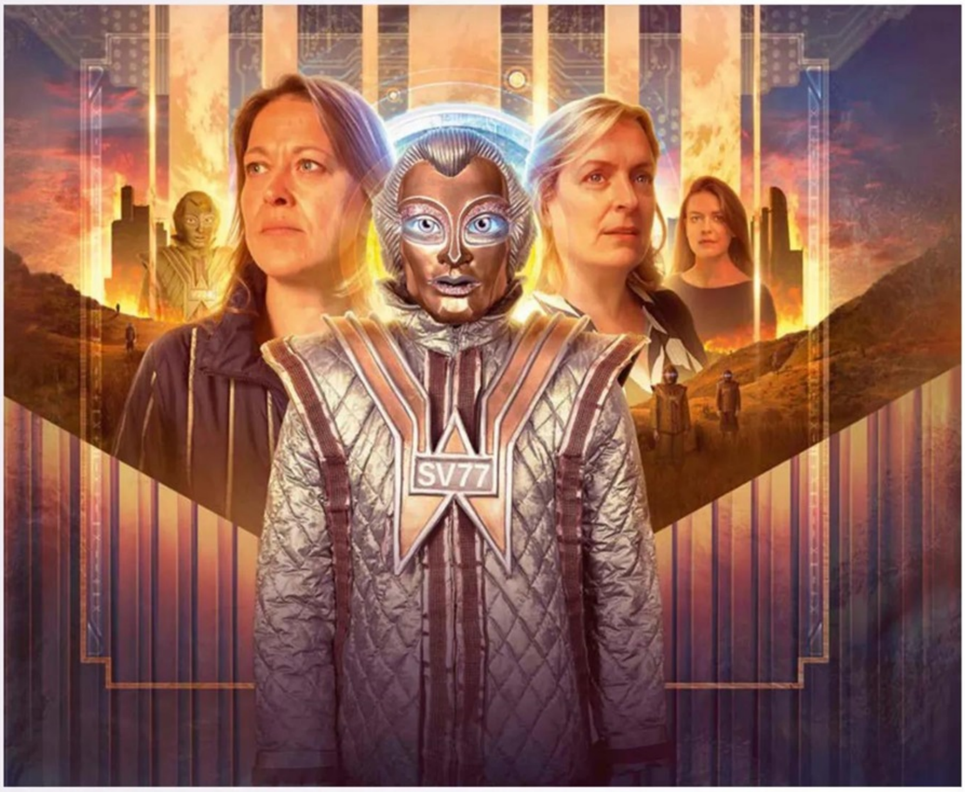
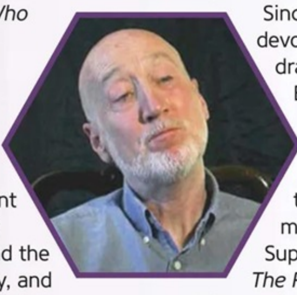
Voc Buster!



The epic saga of Liv Chenka's return to Kaldor, planet of the robots, reaches its explosive conclusion...



Above right: Ryan Aplin's cover art for *The Robots: Volume Six*.

Right: V45 is on a mission to kill in *The Robots of Death* (1977).

Right inset: Chris Boucher, the writer of *The Robots of Death*.

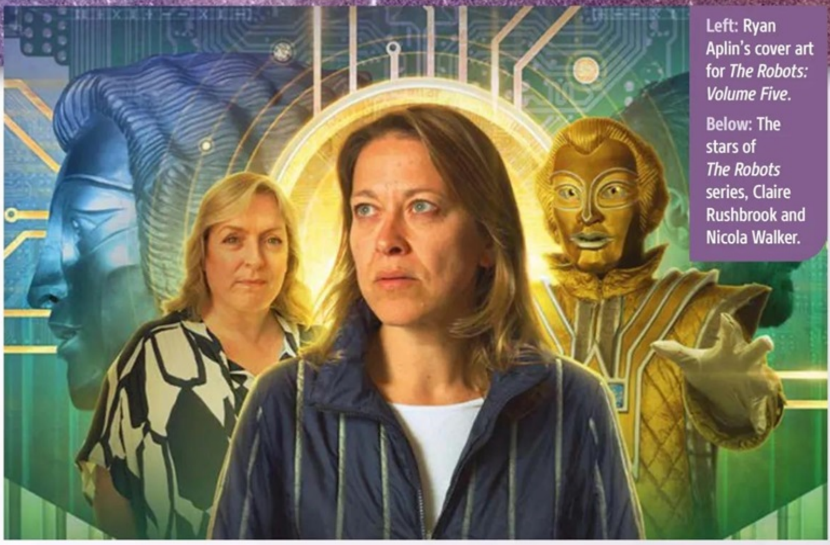
When Chris Boucher passed away in December, the world of *Doctor Who* lost one of its most influential voices.

"He was writing *Doctor Who* at a formative time for me, because I'm a child of the 1970s," says Matt Fitton. "*The Face of Evil*, *The Robots of Death* and *Image of the Fendahl* [all 1977] are three very different flavours of *Doctor Who*, but they've got the scariness and the innovative use of technology, and each one is a complete world."

"The world-building is something Chris Boucher does terribly well," agrees John Dorney. "In both *The Face of Evil* and *The Robots of Death*, he manages to create an entire history and an entire population of a planet, with all of its individual politics, while trapped in one location with just a handful of characters."

Since 2019, Big Finish has devoted a series of audio dramas to exploring one of Boucher's worlds in depth. *The Robots* chronicles a year on the planet Kaldor, home to three classes of creepy mechanicals: Dums, Vocs and Super Vocs – as established in *The Robots of Death*.

"It's a setting with real future vision," says Helen Goldwyn. "We're talking about AI at the moment, in 2023, and there's a lot of warning signs about how



Left: Ryan Aplin's cover art for *The Robots: Volume Five*.

Below: The stars of *The Robots* series, Claire Rushbrook and Nicola Walker.

THE ROBOTS: VOLUME SIX

starring **Nicola Walker**
as Liv Chenka
and **Claire Rushbrook**
as Tula Chenka

Force of Nature

by **Helen Goldwyn**

Liv and Tula become embroiled in the tensions between the participants of a 'Recovery Training Course' and a very human-like Super Voc.

Face to Face

by **John Dorney**

When Tula wakes to find some strangely familiar faces in her living room, a battle of wills breaks out. Not everyone can leave...

The Final Hour

by **Matt Fitton**

An intricate plan is in motion – and the Chenka sisters are about to spend their final hour on Kaldor.

AI could develop its own wants and needs once it expands its intelligence and its understanding of the world. Chris Boucher was already working along those lines, with this notion of robots that can go beyond the bounds of their programming."

Helen, John and Matt are the writers of the series' sixth and final volume, which picks up the tale of Liv Chenka (Kaldor-born companion to the Eighth Doctor; see page 78) and her sister Tula where Volume Five left off.

"That's a very interesting place to start from, for Tula," says Helen, who opens the box set with *Force of Nature*, "because she's been completely compromised by her enhancement chip. So her loyalties, which were already massively wavering, are completely compromised as well."

Part of the plot was inspired by Helen's background as a corporate training consultant. "I've learned leadership and influencing techniques, which I've then taught to other people, and they work so effectively," she says. "In essence, if you reflect back to people what they want, and you can sense what drives them, you can have more influence. We call them influencing techniques, but if you were to use them for the wrong sort of thing, you would describe them as *manipulative* techniques..."

> "I found myself thinking, 'If I only allowed myself Claire and Nicola for the episode, what is the plot?'" JOHN DORNEY

John shines the spotlight on Liv and Tula, played by Nicola Walker and Claire Rushbrook, in *Face to Face*. "I've struggled with describing it to people – I've said, 'It's a two-hander for four characters,'" says John, mysteriously. "Nicola and Claire are terrific, nationally respected actors, and you start to look for ways you can give them as much to do as possible. So I found myself thinking, 'If I only allowed myself Claire and Nicola for the episode, what is the plot?' And it didn't take me a massive amount of time to come up with the central premise." That premise is part paranoid thriller, part mystery, part character study. "The key to the story ultimately has to be about delving into who these people are," he says, "because it's a story about identity."

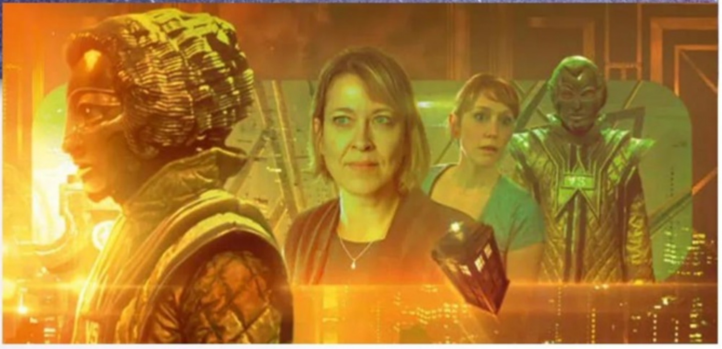
The grand finale is Matt's *The Final Hour*, which is told in real time. "I'd just seen a film called *Boiling Point*, with Stephen Graham in it," says Matt. "It's about a busy night in a restaurant, with the head chef under a huge amount of pressure, and the whole film is made as if in one take. I really liked that as a concept to try on audio. And it seemed fitting that it would be a countdown, because we know that Liv is going to leave – she's arranged this rendezvous with the Doctor."

Liv's year on Kaldor has taken place between scenes in *Escape from Kaldor*, a *Doctor Who* audio drama dating back to 2018. Written by Matt, it showed her departing from and returning to the TARDIS, but it was left to *The Robots* to fill in the gap.

"When I wrote *Escape from Kaldor*, I had no idea what it was going to be," Matt admits. "I just knew there would be something blowing up! I haven't written any episodes of the series until now, but I've been following it with interest. We've been dealing with AI, use of personal data, humanity versus technology, the evolution of intelligence, when something might be considered to be alive... So there's a lot of history that's happened in this year that I've tried to pay off in an hour.

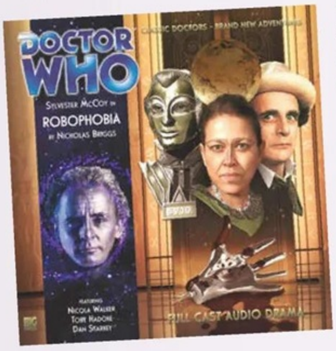
"Because it's the finale, I wanted the centre of the story to be Liv and Tula," he concludes. "They've got to know each other much better over the course of the year, but whether they can part on good terms remains to be seen..." **DAN TOSTEVIN**

Liv Chenka



The Eighth Doctor's companion is coming to the end of her dangerous sabbatical on Kaldor in the final set of *The Robots*.

Who is she? A MedTech from the robot-dependent human colony on Kaldor who left her home world after the death of her father. She's smart, fiercely moral and an excellent judge of character, but also cynical and snarky with an acerbic wit. And she hates snow.



First appearance: *Robophobia* (2011). As played by Nicola Walker, Liv was working on the factory starship *Lorelei*, en route to Ventalis with a cargo of robots, when she met the Seventh Doctor (Sylvester McCoy). Together they investigated the brutal deaths of three crew members, who appeared to have been murdered by a Voc robot.

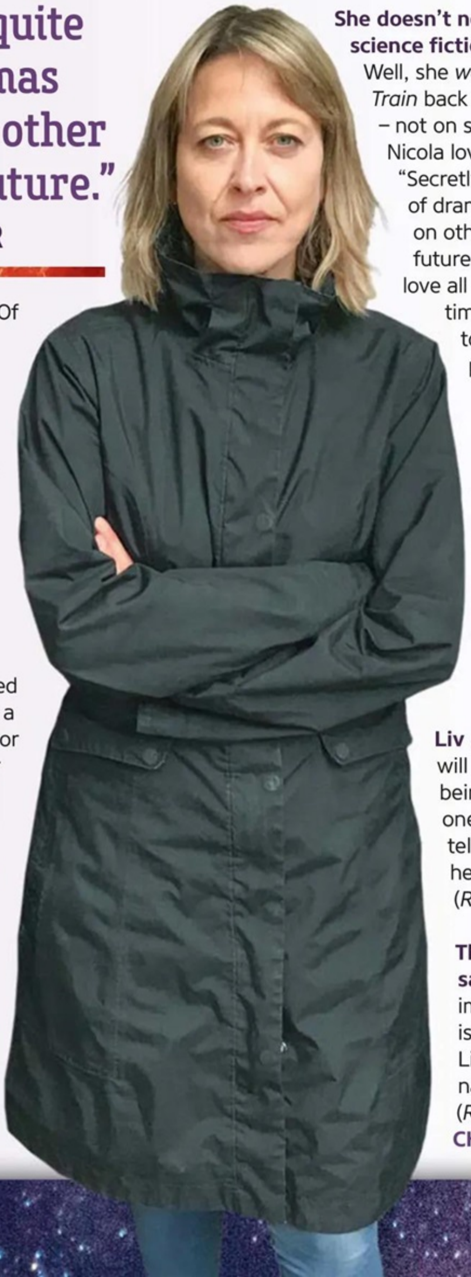
> "Secretly I'm quite a fan of dramas that are set on other worlds in the future."
>
> NICOLA WALKER

How did she become the Eighth Doctor's companion? She later met the Doctor (Paul McGann) on Dalek-occupied Nixyce VII, where she was being used by the Daleks as a beacon of hope for their slave workers (*Dark Eyes 2: The Traitor*, 2014). She escaped aboard the cryo-ship *Orpheus*, where she bumped into the Doctor again and helped him battle the Eminence, a psychic gas thingy (*Dark Eyes 2: Time's Horizon*, 2014). After that, Liv joined the TARDIS crew and has been travelling with the Doctor for years, first in the company of nurse Molly O'Sullivan (Ruth Bradley) and now Dr Helen Sinclair (Hattie Morahan).

No stranger to secrets and monsters and demons then? Yes, Liv's had encounters with Sontarans, Voord, Weeping Angels, the Master, the Meddling Monk and the Kandy Man, among others (*Dark Eyes 4*, 2015; *Doom Coalition*, 2015-17; *Ravenous*, 2018-19). She was also marooned in Marylebone when the TARDIS crashed in Camden (*Stranded*, 2020-22), but we don't really need to know any of that for the purposes of the *Robots* stories.

So where does *The Robots* fit into Liv's timeline? In *Ravenous 2: Escape from Kaldor* (2018), the Doctor took Liv and Helen for a holiday at a new leisure centre on Kaldor. Of course, they got trapped inside with murderous robots, but on the plus side Liv was reunited with her estranged sister, Tula (Claire Rushbrook), an Overtech for the Company that made the robots. Afterwards, Liv decided she needed to stay behind for a while, so the Doctor came back for her a year later. *The Robots* (2019-23) tells what happened to Liv and Tula during that year: investigating murders and conspiracies, combating the terrorist activities of the Sons of Kaldor anti-robot organisation, that sort of thing.

Brilliant! Now where do I know Nicola Walker from? You probably remember her as MI5 operative Ruth Evershed in *Spooks* (2003-11), Yorkshire farmer Gillian Buttershaw in *Last Tango in Halifax* (2012-20) or DCI Cassie Stewart in *Unforgotten* (2015-21). But you really should have seen her on stage at the National Theatre in *The Curious Incident of the Dog in the Night-Time* (2012). She's currently starring as DI Annika Strandhed of Glasgow's Marine Homicide Unit in *Annika* (2021-); the second series will be starting soon.

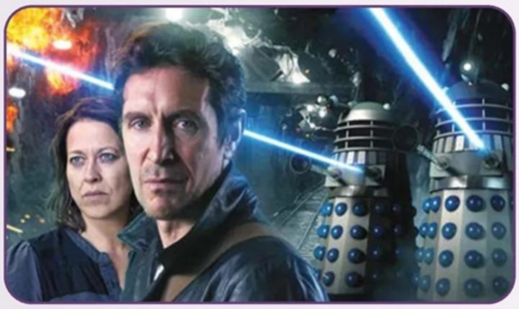


She doesn't normally do science fiction, does she? Well, she *was* in *The Last Train* back in 1999, but no – not on screen anyway. Nicola loves it though. "Secretly I'm quite a fan of dramas that are set on other worlds in the future," she says. "I love all that. A lot of the time in my work I get to play very real people, women crying in cardigans on council estates, and the thing about *Doctor Who* is that anything is possible. I wish I could do more. I want to get away from real life! Who wants to be there?"

Liv says "Doctor, will you just stop being mysterious for one moment and tell me what the hell is going on?" (*Robophobia*)

The Doctor says "The most important thing is that you live, Liv. Ooh – nice name by the way." (*Robophobia*)

CHRIS BENTLEY



Above left: Liv Chenka first appeared in *Robophobia* (2011).

Above right: Tom Webster's cover art for *Ravenous 2: Escape from Kaldor*.

Right: Damien May's cover art for *Dark Eyes 2: The Traitor*.

Far right: Nicola Walker has played Liv Chenka for 12 years.

Alice Krige

This issue, *Star Trek*'s Borg Queen has *Conflicts of Interest* with the Fifth Doctor.

Hello Alice! You grew up in South Africa without a television. When did you first encounter *Doctor Who*?
When I came to England to go to the Central School of Speech and Drama. *Doctor Who* was always discussed in detail in the green room.

What did you make of the show?
It is certainly unique! I've had wonderful encounters with *Doctor Who* at conventions – I love that people join in the imaginative play by getting dressed up as the characters. Grown-ups aren't encouraged to play but at conventions play is embraced, and it's wonderful to see the fans parading around in costume.

> "I love audio. I listen to the radio more than I watch television."

It's ten years since your first *Doctor Who* role with Big Finish and you've been back several times, working with Tom Baker and David Tennant, and now Peter Davison in the *Conflicts of Interest* box set. What do you enjoy about doing the audios?
Working in the Big Finish studio is a unique experience. It's as if we're in a cocoon together, wrapped in that imagined world with all these vivid performances. I also love audio. I listen to radio more than I watch television, perhaps because I grew up with radio. I remember when I was a little girl in South Africa there was a programme called *No Place to Hide* – it was science fiction and I found it terrifying. Radio gives free rein to the listeners' imagination and I love that.

The character you play, Reno, is totally selfish and driven, lacking in empathy or remorse. What's it like to inhabit someone so removed from yourself?
That is the one of the gifts of this job – my task is to never judge a character I'm given to play but to find a way of living inside her reality. It's a humbling experience to try to live the world through that character's eyes. It's very interesting to be allowed to be ruthless. I wouldn't want to be like that, but it is a very different experience of being in the world.

Above: Alice Krige.

Left: Alice as the Borg Queen in *Star Trek: First Contact* (1996).

Below left: Nicky Frazer (Peter Davison), Sir Malcolm Frazer (Benjamin Whitrow) and Jenny Frazer (Alice Krige) in *Secrets and Spies*, a 2009 episode of *Midsomer Murders*.

You previously worked with Peter in an episode of *Midsomer Murders*....
I'd only recently returned to the United Kingdom, having lived in California for 18 years. Peter is an actor's actor, with such a wealth of experience, so it was really lovely to encounter him again in *Doctor Who*. Mostly you work with someone and then you never meet them again; it's like lighting a match – a flare of an experience and then it's gone.

In 2021 you returned to the role of the Borg Queen in *Star Trek: Lower Decks*, having originally played her in 1996's *Star Trek: First Contact*. Could you have ever foreseen that the role would be with you for 25 years?
I could never have predicted that. She was a very interesting character. I've never asked the writers, but I would love to know whether they had any idea that she would become so iconic. When people talk to me about the character she means something different, something quite specific and personal, to everyone. Having played her several times now, every time I return to the character there is more to find.
DAVID RICHARDSON

THE FIFTH DOCTOR ADVENTURES

Conflicts of Interest
starring **Peter Davison** as the Doctor
Janet Fielding as Tegan
and **Sarah Sutton** as Nyssa

Friendly Fire
by **John Dorney**
guest-starring **Alice Krige** as Reno
Arriving on a mining planet, the Doctor and his friends are confronted with a hostile population...

The Edge of the War
by **Jonathan Barnes**
France, 1936: a detective called the Doctor has a mystery to solve in the village of Villy...

Master Pieces

He's the anagram-loving supervillain at the heart of this month's audiobook, *Terror of the Master*. But what does author ALEXANDER OBVERT – sorry, TREVOR BAXENDALE – think are his greatest adventures?

The Sea Devils (1972)

The best *Doctor Who* story featuring Roger Delgado's Master is 1971's *The Dæmons*. (Or maybe *The Mind of Evil*, from earlier that year?) But I prefer this one. A friendly, regretful Master seeking redemption in the clink is Delgado at his charmingly manipulative peak – capitalising on the ineptitude of humans as his route to freedom (as if a mere 20th-century Earth prison could hold him!), enjoying a sword fight with Jon Pertwee's Doctor (never one to pass up the chance of a scrap), and disguising himself as a Royal Navy officer, all while raising the titular monsters from the deep to aid him in the subjugation of Earth. This one has everything, and the absence of the Brigadier and UNIT lends it a thrillingly unfamiliar atmosphere.

Doctor Who and the Deadly Assassin (Target Books, 1977)

An unexpected return for the Master in 1976's *The Deadly Assassin* – I still remember the thrill of realising it really was *him* – but magnificently reimagined, in the absence of Delgado, as a shadowy, cowled cadaver in a bitter struggle for survival. That this Grand Guignol confrontation should take place against the backdrop of the Doctor's home world only made it more exciting – and never more so than in Terrance Dicks' 1977 retelling in the heyday of Target Books, with his deft description of the new Master ("the crawling horror of his ravaged features") aided and abetted by Chris Achilléos' lurid cover.

Logopolis (1981)

Underrated, probably, but this story is huge. Yes, it's about the reincarnated Master interfering with the Logopolitans' reality-bending maths and destroying bits of the universe in the process. (Bye, Metulla Orionsis!) But really it's about Anthony Ainley's retooling of the Master for the 1980s. This is his best performance in the role, oozing real menace and barely suppressed insanity. Against Tom Baker he's terrific, in no small part due to the way Tom's Doctor treats the Master with absolute, rock-hard respect: he's the only person in the universe who can match him ("In many ways we share the same mind") and the fear is real. There's no gentlemanly bonhomie here. These two despise each other.

Utopia (2007)

Is this really a Master story? Of course it is – a slow-burning fuse of an episode leading to an explosive cliffhanger and featuring our most terrifying two minutes in the Master's company. Sir Derek Jacobi (*Sir Derek Jacobi!*) remembers who he *really* is (spoiler: not cuddly, daft old Professor Yana after all) and turns on us – through the eyes of his innocent assistant – with a fiercely sparking high-voltage cable, intent on murder, hissing "*I... am... the Master!*" direct to camera.

THE THIRD DOCTOR

Terror of the Master

narrated by **Jon Culshaw**

Why is the Doctor convinced that a great humanitarian is really the Master in disguise – and what is the ultimate terror that UNIT now face?

World Enough and Time (2017)

Not one Master but two – although the delectably wayward Missy doesn't realise it until, like us, she witnesses sleazy oddball caretaker Razor shed his latest disguise ("I love disguises!") to reveal former incarnation John Simm, giving us the most brilliant shock ending to a fantastic episode. It doesn't have quite the stomach-churning impact of *Utopia* but it does have a phenomenal performance from Simm as Razor. Well, *I* never guessed it was him until he took the mask off, even with Simm's return being leaked to the press months before.

Masterful (Big Finish audio, 2021)

By any normal standards, one epic audio tale featuring eight different incarnations of the Master should be a bit of a mess, but writer James Goss makes it work brilliantly, giving each and every version of the Doctor's barmiest enemy a chance to shine. I've always had a particular soft spot for Geoffrey Beevers' tremulously silky portrayal, and in this he gets a heart-wrenching story that not only plays to all his strengths but unexpectedly pairs him with the amazing Eric Roberts, proving that there's far more fun to be had with his Master than we saw in the 1996 TV movie. Big Finish's celebration of 50 years of the Master is hilarious, thoughtful, moving and deliciously wicked. Masterful, you might say.

DOCTOR WHO
MASTERFUL

Growing Pains

"Working on *The Sarah Jane Adventures* was one of the happiest times of my life," says Joseph Lidster, who wrote six episodes of the *Doctor Who* spin-off. "For the children who grew up watching it, those characters are so important – almost more than the Doctor or Rose or Donna or Martha – because they were the same age, and they lived recognisable lives with headmasters and school dinners and things like that."

When the TV series ended in 2011 – following the untimely death of Elisabeth Sladen – it looked like the stories of Sarah Jane's young friends were over, too. But in the first lockdown of 2020, series creator Russell T Davies wrote *Farewell, Sarah Jane*, a mini-episode that revisited characters like Rani Chandra, Clyde Langer and Luke Smith as they attended Sarah Jane's funeral (see page 42). Emily Cook, who had grown up with *The Sarah Jane Adventures*, produced it. "That was very much a one-off," she says. "But in the back of my mind, I always thought, 'This could be a springboard into something for Big Finish...'"

That thought became *Rani Takes on the World*, an audio drama that reunites us with Rani and Clyde as they enter their 30s. "It's Rani's series," says Emily. "She's the lead, and the series is named after her. But Russell said, 'I think we need to have more of Clyde' – rather than just having him as a guest character, actually have them moonlighting together, because the dynamic between them is so good."

> Rani and Clyde are no longer children, but they're not fully settled into adulthood either.

Rani and Clyde are no longer children, but they're not fully settled into adulthood either. "This series is about growing up," says Emily. "We have this expectation that, once you're a grown-up, you've got to have your life sorted and know what you're doing. But I think you're still figuring it out throughout your life.

"These are characters that were kids or teenagers, and we were watching them as kids and teenagers ourselves, so we've all grown up together," she continues. "And we're all asking the same questions. Whether you're saving the universe or just trying to go about everyday life, we're all trying to make sense of everything, and make sense of who we are. More so than anything else I've done with Big Finish, I feel like I've put a lot of my own feelings and experiences, as someone of that generation, into these characters."

The adventure begins in April with *Beyond Bannerman Road*, and Joe has written the opening episode. "My main memory of *The Sarah Jane Adventures* is that it was always sunny," he says. "Even though it wasn't. I was on set when it was pouring down with rain, and we were doing script rewrites to try to move scenes indoors! But I remember it as a colourful, sunny time and place. In my script, Rani refers to it as 'golden'.

"To me, that's what this is about. It's a very personal script, looking back at that golden, happy time. And letting the joy of it, as well as the sadness of how it ended, shape who we are today."

DAN TOSTEVIN

RANI TAKES ON THE WORLD

Beyond Bannerman Road
starring **Anjli Mohindra** as Rani Chandra
and **Daniel Anthony** as Clyde Langer

Here Today
by **Joseph Lidster**
guest-starring **Mina Anwar** as Gita Chandra
In the skies above Ealing, a flying saucer approaches. Only one person on Earth can stop it destroying London!

Destination: Wedding
by **James Goss**
guest-starring **Mina Anwar** as Gita Chandra
Rani and her mum are invited to a dream wedding, where something very strange is going on...

The Witching Tree
by **Lizzie Hopley**
Rani investigates a 'haunted' restaurant built around a twisted tree.

Top: Sarah Jane (Elisabeth Sladen), Clyde (Daniel Anthony) and Rani (Anjli Mohindra) in *The Man Who Never Was* (2011).

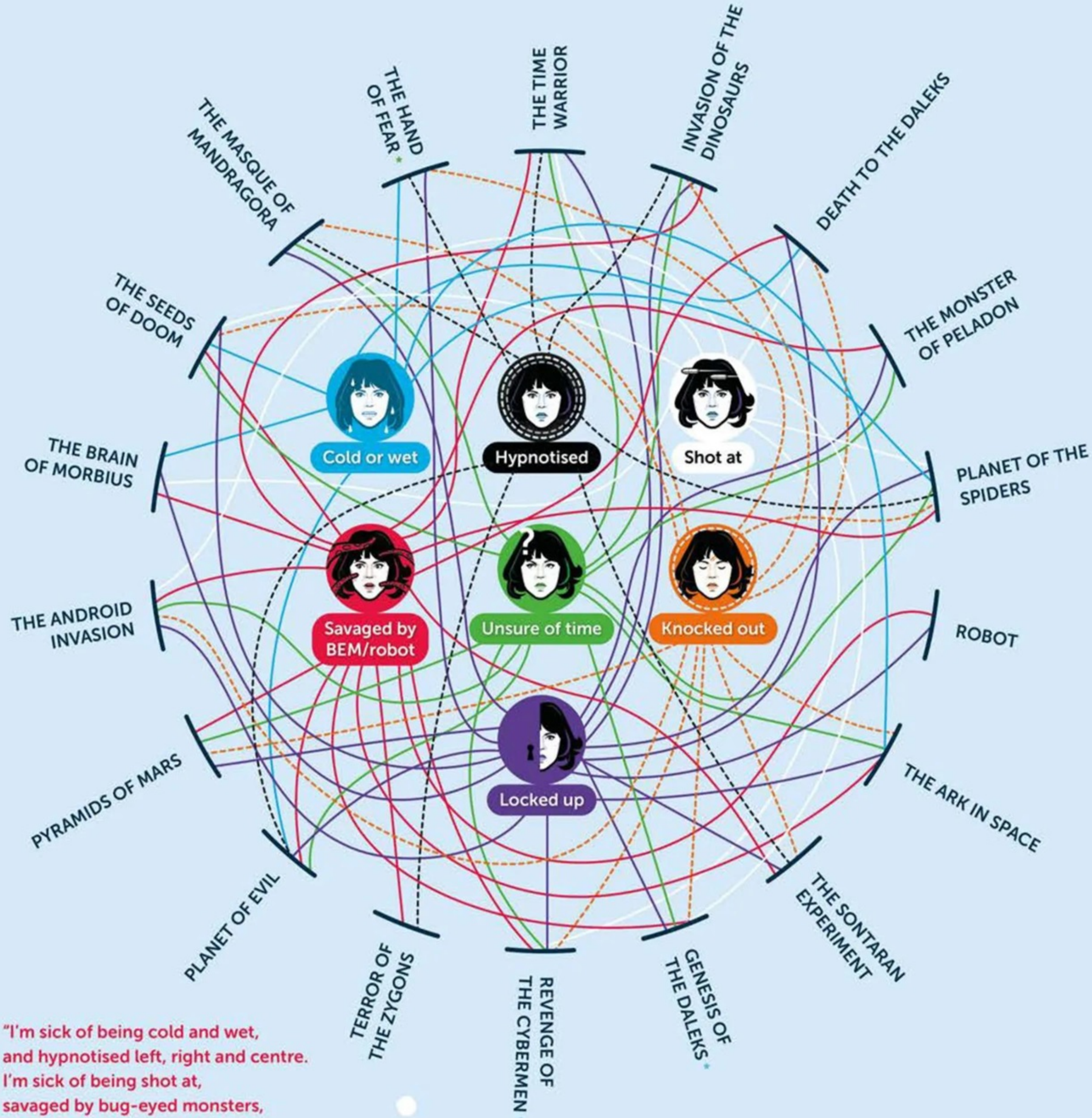
Above: Producer Emily Cook.

Left: Daniel Anthony, director Helen Goldwyn and Anjli Mohindra.

SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER ● INFOGRAPHIC BY BEN MORRIS


THE TIME WARRIOR
INVASION OF THE DINOSAURS
DEATH TO THE DALEKS
THE MONSTER OF PELADON
PLANET OF THE SPIDERS
ROBOT
THE ARK IN SPACE
THE SONTARAN EXPERIMENT
GENESIS OF THE DALEKS *
REVENGE OF THE CYBERMEN *
TERROR OF THE ZYGONS
PLANET OF EVIL
PYRAMIDS OF MARS
THE ANDROID INVASION
THE BRAIN OF MORBIUS
THE SEEDS OF DOOM
THE MASQUE OF MANDRAGORA
THE HAND OF FEAR *
Cold or wet
Hypnotised
Shot at
Savaged by BEM/robot
Unsure of time
Knocked out
Locked up

"I'm sick of being cold and wet,
and hypnotised left, right and centre.
I'm sick of being shot at,
savaged by bug-eyed monsters,
never knowing if I'm coming
or going or been."
The Hand of Fear (1976)

I MUST BE MAD

WHAT SARAH ENDURES TRAVELLING WITH THE DOCTOR, BEFORE BEING DROPPED OFF 400 MILES FROM HOME!

* Skaro and Voga look cold but Sarah doesn't say so.

* We learn in *School Reunion* (2006) that she wasn't dropped off near home in South Croydon but in Aberdeen.

Next Issue...

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DOCTOR WHO MAGAZINE 588

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